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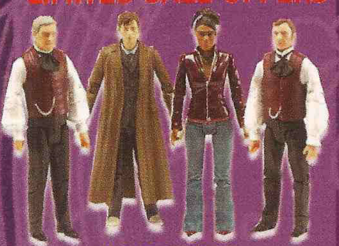

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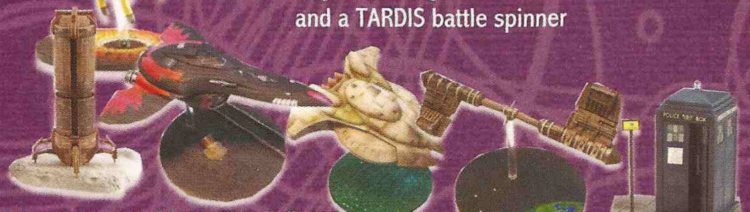

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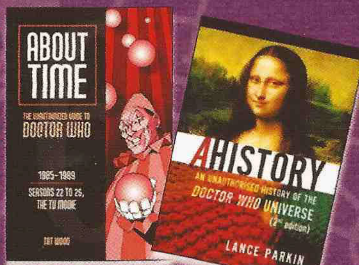

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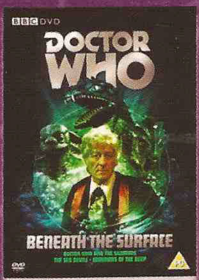

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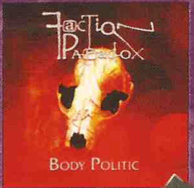

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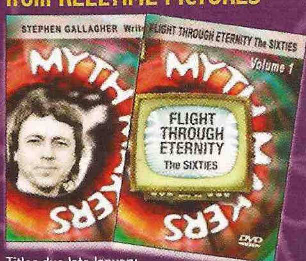

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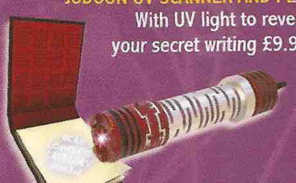

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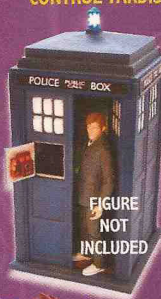

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PULL TO OPEN

"I'm mesmerised by the idea of us teaching Kylie Minogue how to drive a forklift truck!"

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DOCTOR WHO MAGAZINE

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» Letter from the Editor

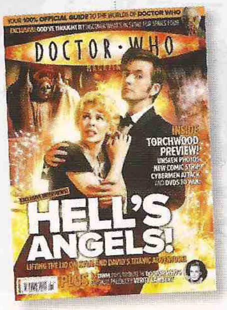
Although you'll be reading these words on 10 January 2008 (or later), for us here in the **DWM** office it's still the first week of December. For us, even *last* issue hasn't hit the shops yet, we're still a week-and-a-half away from the *Voyage of the Damned* press launch, and we haven't even put the Christmas decorations up.

Yes, it's the annual curse of the Christmas deadline, where we only get half the usual amount of time to put the magazine together, without even the benefit of having seen the finished edit of the episode that we're reporting on.

So, was it good? (Silly question, obviously.) What was the trailer for Series Four like? Did you see the Sontarans? Does the new version of the theme tune have the middle-eight? Ooh, I wonder. But back here in the past, we're only just getting excited by the announcement of the Christmas TV schedules, whereas you'll have no doubt polished off the last of the turkey over a week ago.

So just for once, you've got all the answers, and I can only ponder. So many questions! So, what I really want to know is... did *EastEnders*' Bradley and Stacey split up either side of *Voyage of the Damned*? (I'm guessing that they'll patch things up since Bradders is due to take the sour-faced old boot to a *Doctor Who* exhibition in February.)

Actually that's a good point. Given that we know Bradley is a huge *Doctor Who* fan (sensible lad), surely the events of the Christmas Day *EastEnders* episodes are going to have had serious repercussions. He must have been looking forward to *Voyage of the Damned* for *months*! And then, just as he sits down on Christmas afternoon to watch his wedding video with his entire family, all hell breaks loose. Did he even *think* to set the DVD recorder for Kylie's *Doctor Who* début? I bet by the time he even gave it a second thought, he'd have missed *To the Manor Born* and *The Catherine Tate Show* as well.



Anyway, enough about *EastEnders*. Cos you're all excited about Ood, and Agatha Christie and Rose coming back, aren't you? Well, more on all of those things in the months to come – we can't be spoiling everything this far ahead, can we? Rest assured, we've got some amazing interviews and features on the way, and we can't wait for you to see them.

Happy New Year!

Tom

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PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...

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HAPPY NEW YEAR!
2008

Illustration BEN MORRIS

"I reckon the long-term future of *Doctor Who* is safer now than any other drama on television..."

NEW YEAR! New Series! As *Voyage of the Damned* goes into dry dock, to be analysed and archived, 13 new episodes are steaming your way. And fast! So far, in the cold light of 2008, we've got *The Unicorn and the Wasp* all finished, with *Planet of the Ood* days away from completion, five more episodes in various states of edit/FX/dub, one more week to go on shooting Block Seven, and two more brand-new Blocks of two episodes apiece raring to go, written but not shot. All heading towards transmission. It'll be here before you know it.

And the New Year's bringing plenty of changes behind the scenes. But never mind Julie and Piers, let those bigwigs fend for themselves! I just want to pause and say farewell to our Production Manager, Tracie Simpson, who's leaving BBC Wales after 25 years (she started when she was six, obviously). Oh, how to describe her? Tracie is wonderful. She is clever, and kind, and smart, sexy, tireless, devoted, funny, unfailing, unflappable, wise, sharp, compassionate, as tough as the yellow wellies by her desk, and not a bit unlike Jane MacDonald (they met once, it was like parallel worlds colliding). Tracie has wrestled midget Autons into their costumes, trudged over the battlefields of World War One, and hers was the hand that spirited away the Master's ring in *Last of the Time Lords* (can we have it back now, love?). But listen to me when I say for a fact: not one second of the new *Doctor Who* would have been made without her. We will miss her, more than I can say.

There are changes elsewhere, in my homeland, the script department. And I can use this page to apologise to Tom MacRae. His excellent script for Series Four had been sitting there for months, all ready and complete, brimful of wonderful writing. But a problem cropped up, as the other scripts surrounded it. His episode had certain similarities with another – and that's my fault, I'm in charge of the bloody things, but it just crept up on me. I don't want to go into detail about either script, cos I don't want to give away too much – Tom's might well be made in a forthcoming series, so I can't spoil it. But imagine, say, metaphorically, that you had two completely different scripts, say, one set in a hospital, one set in a canteen. Different places, different stories, yes; one might feature Zombie Nurses, the other, oh, Killer Toad In The Hole or something. Not remotely similar. And yet, and yet... Think about the connections. Clinical corridors. Uniformed staff. Blue plasters on thumbs. Steel utensils and white walls. They just echo each other, d'you see what I mean? The actual differences in the scripts weren't even that tangible, it was a far subtler crossover, but still, it nagged at me. The cruel thing is, while Tom's script was ready first, the other script was shot first, to take advantage of the summer weather. So I had to make a tough decision, cos that's my job. Unfortunately, Tom's script has been rolled over, and I replaced it with a brand new one.

Now don't panic. I know how you lovely fans think. "Script Crisis at BBC Wales! Tracie Simpson Blamed!" But all of this happened months ago. Like Julie, like Piers, these things are a long time in the planning, and they happen calmly, properly and professionally. The new script was finished, redrafted and signed-off in time for the director-joining-date, on the first day Alice Troughton started pre-production on her block. No panic, no rush, no haste. We just don't tell you this stuff at the time. You do worry so. But Tom has been wonderful about it, and that's hugely appreciated. Besides, I fully predict he'll be running the whole of TV Drama in about six years, so watch out! Gi's a job, Tom. What? Making the tea? Oh well, if I must, milk and sugar?

I think changes can seem horribly seismic to *Doctor Who* fans, especially old-school ones, because we've had a turbulent history. I was there! God, I can remember, vividly, sitting in a student house in Cardiff, during my postgraduate year, and seeing Sue Lawley on a black-and-white portable TV, announcing the hiatus in 1985. They even played a clip of *The Two Doctors*. On the evening news! *Doctor Who* on the news! For all the wrong reasons! Everyone else in the house kept on chatting about women and cider and Frankie Goes to Hollywood, while I just sat there in dumbstruck silence. Oh, like someone had taken a sword to me, a cold, hard sword. For the first time in my whole life, the future of this programme had seemed in doubt. A few years later, in March 1989, I was on a BBC Director's Training Course at Elstree, and we were given a lecture by the BBC One Scheduler. At the end, I put my hand up and asked a question. "Why are you showing *Doctor Who* opposite *Coronation Street*?" He grinned. A one-word answer. "Suicide!" Ouch, that sword again.

But that was a long, long time ago. The worry you have carried with you, let it go. Of course, nothing lasts forever, but I reckon the long-term future of *Doctor Who* is safer now than any other drama on television. And this isn't just Press Release fluff – I choose what to say on this page, and I could choose to say nothing, but I'm choosing now to tell you that *Doctor Who* is safe, all the way up to that bigwig level and beyond. Much of this will never be archived, because it exists in a secret history of phonecalls and dinners and face-to-face conversations, all of which give this show incredible, unwavering support.

Happy New Year, 2008. But for *Doctor Who*, there are many New Years to come. And that's a promise.

TORCHWOOD RETURNS!

Jack's back!

BBC Two's *Doctor Who* spin-off series returns in January for a new run of 13 episodes...

Series Two of *Torchwood*, the spin-off series from *Doctor Who* starring John Barrowman as Captain Jack Harkness, is due to begin imminently on BBC Two. The first episode, *Kiss Kiss, Bang Bang* by Chris Chibnall, guest stars James Marsters (Spike in *Buffy the Vampire Slayer* and *Angel*), who plays Captain John, a character who has known Captain Jack for a very long time. When John appears through the Rift under Cardiff in search of Jack, the whole world is suddenly placed in danger...

Torchwood's executive producer Russell T Davies said, "This series pushes the Torchwood team further than ever before. They are joined by some incredible guest stars who are really going to cause waves. It's adventurous, thrilling and packed full of surprises."

Roly Keating, BBC Two's controller added, "We're delighted that *Torchwood* is joining BBC Two. We know from the success and popularity of *Heroes* that there's a growing appetite for smart, high-quality, sci-fi drama on the channel, so *Torchwood* is a perfect fit." Roly also announced that, "due to popular demand from families and younger viewers, we will be showing a special pre-watershed repeat so everyone can enjoy the new series." *Torchwood* will also be shown on the BBC's HD channel, offering high definition pictures to viewers with compatible equipment.

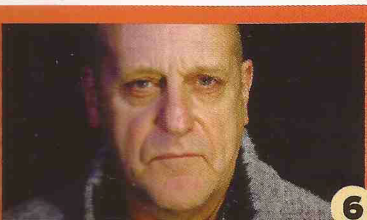
Although no transmission date had been confirmed as we went to press, **DWM** understands that the likely launch time will be 9pm on Wednesday 16 January. The pre-watershed repeats are likely to follow on BBC Two on the Thursday after each episode's initial transmission.

MORE ON *TORCHWOOD* p7 »

SERIES PREVIEW TURN TO PAGE 54

"Series Two pushes the team further than ever before. It's adventurous, thrilling, and full of surprises!"

ALSO INSIDE!



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» TROUGHTON RETURNS
DOCTOR'S SON GUEST STARS!

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» FIVE DOCTORS ON DVD
BUMPER DISC FOR MARCH!

PHOTO © REX

6

» WHO VISITS EASTENDERS?
TARDIS VISIT FOR LOVEBIRDS!

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

EXCLUSIVE!

David Troughton cast for new episode!

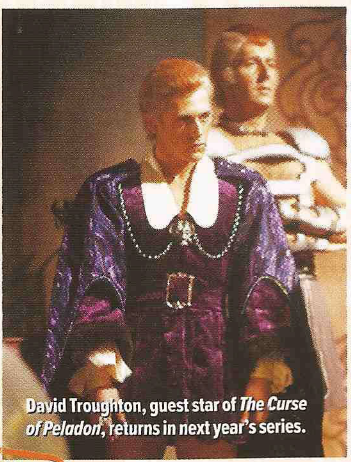
As recording for *Doctor Who* continues, more cast members have been announced for the later blocks of Series Four.

Producer Phil Collinson tells **DWM**, "To add to our incredible cast list for Block Six, joining Lesley Sharp and Lindsey Coulson, we've got **Tony Bluto** (*102 Dalmations*), and I'm particularly delighted to announce **David Troughton**. It's an honour to welcome the son of a former Doctor on set – though the director, Alice Troughton, would like to point out that they're not related!"

David, son of the Second Doctor Patrick Troughton, is himself no stranger to *Doctor Who*, having appeared in 1972's *The Curse of Peladon* and in 1969, in his father's last regular story *The War Games*. David played Private Moor in Episode Six of this epic adventure, which was the fiftieth *Doctor Who* story to be made. Co-incidentally, the new episode in which Troughton appears is the fiftieth to start filming since the series returned in 2005.

Phil continues, "In the second episode of this block, we're thrilled to announce the casting of **Nigel Terry** (*Excalibur*, *Troy*). And joining him are **Joe Dempsie** (*Skins*) and **Olalekan Lawal Jr.**"

A host of guest stars have also been announced for Episode 11, which is double-banking alongside Block Six. They are: **Joseph Long** (*Queen of Hearts*), **Noma Dumezweni** (*Dirty Pretty Things*), **Suzann McLean** (*Coupling*), **Marcia Lecky** (*Casualty*), **Natalie Walter** (*Babes in the Wood*), **Bhasker Patel** (*Indiana Jones and the Temple of Doom*), **Loraine Velez** (*New York Undercover*), **Sanchia McCormack** (*Doctors*), **Terri-Ann Brumby** (*The Greek Man from Pakistan*), **Richard Biggin** (*The Bill*), **Neil Clench**, **Lawrence Stevenson** and **Catherine York**.


David Troughton, guest star of *The Curse of Peladon*, returns in next year's series.

NEW SERIES NEWS!

Producer Susie Liggat adds, "We're also happy to welcome back **Chipo Chung** who played Chantho in *Utopia*. But she's not playing the same part – poor old Chantho is still dead! But when an actor's buried under prosthetics, it leaves us free to cast them again, just as we first saw Adjoa Andoh as a Cat Nun, but then brought her back as Francine Jones, Martha's mum. So this time you'll get the chance to see what Chipo actually looks like. And this time, she doesn't have to start every sentence with 'chan' and end it with 'tho'!"

Phil Collinson continues "Block Eight started pre-production in November, and it reunites the dream team of writer **Steven Moffat** and director **Euros Lyn**, the pair who won a Hugo Award for Series Two's *The Girl in The Fireplace*. As you'd expect from Steven, this story is wildly imaginative, and scary as hell. With Euros in charge of the visuals and performances, we can promise everyone something really special. As **DWM** goes to print, it's too early to confirm casting, so more news on that in the next issue."

Chan / Chipo Chung is in Episode 11 again / Tho.

More titles revealed!

Executive producer Russell T Davies has exclusively revealed to **DWM** that the acronym for Gareth Roberts' story, *TUATW* (as first reported in **DWM** 387), stands for *The Unicorn and the Wasp*. Russell also divulged the name of the episode that was hidden in his *Production Notes* column in **DWM** 390 – it's one of the episodes in Block Six, and it's called *Midnight*.

Regular Cast

The Doctor.......... DAVID TENNANT
Donna Noble....... CATHERINE TATE

4.1 Partners in Crime

Written by .... RUSSELL T DAVIES
Director ....JAMES STRONG

Co-starring SARAH LANCASHIRE, VERONA JOSEPH, CHANDRA RUEGG, JESSICA GUNNING, MARTIN BALL and JACQUELINE KING as Sylvia Noble

4.2 TBA

Written by .... JAMES MORAN
Director .... COLIN TEAGUE

Co-starring TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, VICTORIA WICKS, FRANCOIS PANDOLFO, KAREN GILLAN, PHIL DAVIS, PETER CAPALDI

4.3 Planet of the Ood

Written by .... KEITH TEMPLE
Director .... GRAEME HARPER

Co-starring TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN, and PAUL KASEY as the Ood

4.4/4.5 The Sontaran Stratagem/TBA

Written by ....HELEN RAYNOR
Director .... DOUGLAS MacKINNON

Co-starring ELENOR MATSUURA, RYAN SAMPSON, RUPERT HOLLIDAY EVANS, BRIDGET HODSON, DAN STARKEY, CLIVE STANDEN, WESLEY THEOBOLD, CHRISTIAN COOKE, RAD KAIM, LEESHON ALEXANDER, MERYL FERNANDES and CHRISTOPHER RYAN as General Staal and FREEMA AGYEMAN as Martha Jones

4.6 TBA

Written by ....TBA
Director .... ALICE TROUGHTON

4.7 The Unicorn and the Wasp

Written by ....GARETH ROBERTS
Director .... GRAEME HARPER

Co-starring CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT and FELICITY KENDAL as Lady Eddison and FENELLA WOOLGAR as Agatha Christie

EastEnders lovebirds set to visit 'Doctor Who exhibition'

How it might look. Er, in fact, how it *does* look. Doesn't Stacey look thrilled to be there? Photo ©Rex

The TARDIS will be arriving in a surprising location next month – in an episode of *EastEnders*! Scenes where Bradley Branning (Charlie Clements) and Stacey Slater (Lacey Turner) visit a *Doctor Who* exhibition were recorded on 3-4 December near St Paul's Cathedral. A Dalek and K9 were also present, as was a troop of *Revenge of the Cybermen*-style Cybermen.

This won't be the first time that *Doctor Who* and *EastEnders* have crossed paths. BBC One's popular soap was briefly glimpsed in *Doctor Who* on Jackie Tyler's TV screen during 2006's *Army of Ghosts*, while five Doctors, 13 companions, the Rani and a load of monsters shuffled about in Albert Square (for no particular reason), alongside a bunch of *EastEnders* regulars for 1993's Children in Need crossover Special, *Dimensions in Time*.

This new episode will air on or around Valentine's Day.

St Athan
Swansea
Miskin

***Doctor Who*'s executive producer Julie Gardner is to depart from BBC Wales.**

» Executive producer change heralds new era for Doctor Who

Julie Gardner is to step down from her postitions as executive producer of *Doctor Who* and Head of Drama at BBC Wales in January 2009. Taking her place will be 35-year-old Piers Wenger, producer of the multi-award-winning Victoria Wood drama *Housewife, 49*.

During five years as BBC Wales' Head of Drama, Julie Gardner was instrumental in getting *Doctor Who* back on our screens in 2005, and instigated a host of popular programmes including *Life on Mars* and *Doctor Who* spin-off *Torchwood*.

Julie herself tells **DWM**, "Piers Wenger will begin working in earnest on *Doctor Who* Series Five from mid-January 2008, with filming pencilled to begin in Spring 2009 for a 2010 transmission. During this time I will complete work on Series Four and the Specials due to transmit in 2009.

"I can't wait to work alongside Piers. I think he's smart and passionate about the programme. He'll be a terrific executive producer, able to look after *Doctor Who*, I hope and believe, across many years to come. *Doctor Who*'s future is bright!

"As the eventual Head of Drama for BBC Wales, Piers will be able to ensure that *Doctor Who* remains at the centre of all the department does. It's an exciting time for the show. Series Four is shaping up to be a riot of adventure and emotion with many thrills and surprises yet to come!

Julie with director Graeme Harper.

"Piers is about to discover that being *Doctor Who*'s executive producer is quite simply the best job in the world. It's been life changing for me. I hardly remember myself before Russell T Davies stormed into my life with stories about Slitheen and Ood and Bad Wolf Bay and a Time Lord who lives life at full throttle, facing death with a rapier wit and never a gun in his hand!

"I've loved every minute and will continue to do so for another 18 months. Working with a cast and crew, who are the best at all they do, has been a thrill and privilege. It's an adventure of a lifetime."

BBC Fiction Controller Jane Tranter, who has worked closely with Julie on special projects, paid tribute to her as "one of the most impressive television executives in the UK. Her success over the past four years in BBC Wales drama has been unparalleled, and her work on *Doctor Who* has earned her a place in TV history."

Speaking of his appointment, Piers said, "I'm incredibly excited to be joining BBC Wales. The success of the drama team there has been extraordinary and I look forward to taking the team to even greater heights."

Wenger left his job as Head of Drama Development at Granada earlier this year to help set up the independent production company Mammoth Screen. He recently completed work on an adaptation of Noel Streatfield's classic novel *Ballet Shoes*, which was broadcast on BBC One on Boxing Day last year.

» The Five Doctors is set for bumper DVD reissue this spring

According to online retailers, a new special edition of *The Five Doctors* is set for release by 2lentertain in March. This two-disc edition is expected to include both the original UK broadcast version (available for the first time on DVD) and a version with new special effects and extra footage not included in the original broadcast. Extras are anticpated to feature commentaries, documentaries, an isolated music score, raw studio footage, photo gallery, *Radio Times* billings, subtitle production notes... and "the best *Doctor Who* easter egg ever!"

Next month's DVD of 1965's *The Time Meddler* will include the following extras: a commentary with producer Verity Lambert (recorded a few weeks before she passed away), actor Peter Purves, script editor Donald Tosh and designer Barry Newbery, moderated by Clayton Hickman; *Stripped for Action*, a documentary examining the First Doctor's comic strip adventures [inset] with contributions from artist Bill Mevin, comics historians Jeremy Bentham and John Ainsworth and former **DWM** editors Gary Russell and Alan Barnes; *The Lost Twelve Seconds* – a recreation of the missing scene from the story, using off-air audio recording and the original script to place the missing 12 seconds of the final episode, *Checkmate*, in context; and a feature on the restoration of the story. *The Time Meddler* is released on 4 February. A preview appears next issue.

The 2007 Christmas Special, *Voyage of the Damned*, has been confimed for DVD release later this spring.

Please note that the DVD schedule may be subject to changes.

The 20th anniversary Special, *The Five Doctors*, will be back on DVD soon...

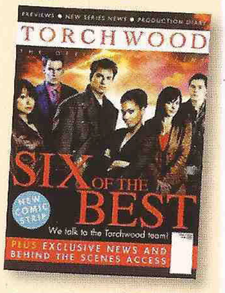
» South Bank Show Nomination

Doctor Who has been nominated as Best Drama in the 12th *South Bank Show* Awards. The series was nominated before in 2005, but on that occasion it lost to the Channel 4 drama *Elizabeth I*. This time, *Doctor Who* faces competition from Channel 4's *The Mark of Cain* and *Boy A*.

Phil Collinson tells **DWM**, "It's wonderful to be nominated for such a prestigious award, and the fact that this is our second nomination, for our third series, makes this all the more special. We hope to be attending the ceremony, though it's a lunchtime right in the middle of filming Block Eight, so fingers crossed!"

The awards take place at London's Dorchester Hotel on 29 January 2008 and will be broadcast on ITV1 on Sunday 3 February.

» Torchwood Magazine launches


PREVIEWS • NEW SERIES NEWS • PRODUCTION DIARY
TORCHWOOD
SIX OF THE BEST
We talk to the Torchwood team!
NEW COMIC STRIP
PLUS EXCLUSIVE NEWS AND BEHIND THE SCENES ACCESS

Titan's *Torchwood Magazine* is set to launch on Thursday 24 January.

The mag's editor Simon Hugo tells **DWM**, "The first issue includes exclusive interviews with John Barrowman and James Marsters about Episode 1; Millennium FX and The Mill talk us through some of their work on the new series; and Freema Agyeman reveals her innermost thoughts about Filofaxes, falling over and her first kiss! Meanwhile, Chris Chibnall writes the first in a series of exclusive new columns, and there'll also be a 10-page comic strip, starting with a story written by *Transformers* legend Simon Furman."

The 68-page magazine will cost £3.75 per issue.

In other *Torchwood* news, it has been confirmed that Episode 9 will be written by Phil Ford, who has previously written the *Sarah Jane Adventures* stories *Eye of the Gorgon* and *The Lost Boy*.

New Davison audio adventure for DWM!

EXCLUSIVE!

Doctor Who Magazine is pleased to announce that a new *Doctor Who* audio drama, produced by Big Finish, will be given away as a free CD exclusively with **DWM** 393.

Starring Peter Davison's Fifth Doctor, the adventure, *Cuddlesome*, is written by Nigel Fairs. "It's a chilling tale of 'cute' 1980s nostalgia toys for grown-ups taking on a life of their own," explains executive producer Nicholas Briggs. In the story, the Doctor teams up with plucky lady plumber Angela, played by Roberta Taylor (star of *The Bill* and acclaimed 2001 *Doctor Who* audio *The Holy Terror*). Together, they must tackle the sinister inventor Ronald Turvey (Timothy West, returning to *Doctor Who* audio after last year's *No More Lies*) and the bizarre Tinghus, played by David Troughton (who will guest star in next year's TV series).

"I worked with David many years ago," explains Nick Briggs, "and have been trying to get him in an audio for ages – but he's always busy! So I was really chuffed that he could make this one. He spent all his downtime in the green room performing other voices for me, and asking to be brought back in numerous other roles. So you can expect David back in the near future."

More audios recorded

February's Sixth Doctor audio adventure has been recorded, featuring guest stars with a more recent *Doctor Who* pedigree. *The Condemned*, "a gritty murder mystery with a twist," by Eddie Robson, features Anna Hope (Novice Hame in *New Earth* and *Gridlock*, and pictured right) speaking in her native Manchester accent as Detective Inspector Patricia Menzies. "Anyone expecting the sweetness of Novice Hame is in for a shock," says Nick, who directed the story. "DI Menzies is a brash, no-nonsense lady – and Anna was brilliant, sparking really well off Colin Baker."

The Fifth Doctor returns in *Cuddlesome*, a new audio adventure, free with DWM 393...

Also starring is Will Ash (the lucky chap who kissed Martha in last year's *42*) as the mysterious Sam. "When I knew we were doing a story set in present day Manchester, I knew we had to get Will in," says Briggs. "He's got the most Manchestery Manchester accent I've ever heard. We worked together at the Sheffield Crucible last year, and I knew we just had to get him into an audio. He's a great actor and delivers something really rather unnerving in this story."

At the time of writing, March 2008's Seventh Doctor adventure *The Dark Husband* (by David Quantick) and April 2008's Fifth Doctor adventure *The Haunting of Thomas Brewster* (by Jonathan Morris) are about to go before the microphones. "A whole new phase of adventures begins for the Fifth Doctor in *Brewster*," hints new line producer David Richardson, "so there's quite a buzz about this one here, and we hope to announce some exciting casting very soon."

"Stop calling me whiskers."

DWM can exclusively announce several other new titles for this year: *The Boy That Time Forgot* (July), *The Doomwood Curse* (August), *Kingdom of Silver* (early September), *Time Reef* (late September), *Brotherhood of the Daleks* (October), a special anniversary story as-yet-untitled for November, and *Blue Forgotten Planet* (December).

Richardson has also commissioned a new artist to work on the covers for the upcoming return of the Eighth Doctor (Paul McGann) and Lucie (Sheridan Smith). Grant Kempster has completed the first of his dynamic new covers, which features on January's release *Dead London* (by comics' legend Pat Mills).

Also released by Big Finish, and now available for download, is *The Phantom of the Opera*, a full-cast dramatisation of the original novel by Gaston Leroux. The cast includes Anna Massey (*The Girl Who Never Was*) and Alexander Siddig (Doctor Julian Bashir in *Star Trek: Deep Space Nine*). A CD version is released in March.

The Adventures go weekly!

Doctor Who Adventures editor Moray Laing has some exciting news about the magazine for younger fans: "Prepare for even more adventures in time and space from 17 January 2008! From our 47th issue, *Doctor Who Adventures* goes weekly – the first time there's been a weekly *Doctor Who* mag since 1980!

"From now on, every Thursday readers can buy a magazine packed with *Who* facts, fun, posters, a comic strip, comps, news, things to make and a few other surprises on the way. It should help bridge the gap between now and the start of Series Four.

"There's also a cool *Doctor Who* gift with every issue... with possibly one of the best-ever gifts coming up. It's quite monstrous – but I can't tell you any more than that!"

Highlights of issue 47 include a free *Family of Blood* notepad, sticker, pencil and pen; a new comic strip – *The Monster Upstairs* by Trevor Baxendale and an Astrid Peth fact file. Issue 48 features a free 'Monster 4 in a Row' game, a Max Capricorn mask and Catkind fact file, while issue 49 will include free rubber toppers and holographic pencils and a look at *Time Crash* and the Fifth Doctor.

WIN! The Beneath the Surface DVD box set!

This month sees the release of the *Beneath the Surface* box set, a brand new collection of DVDs from 2entertain featuring three related stories: 1970's *Doctor Who and the Silurians* (in which the Third Doctor encounters the reptile-men for the first time), 1972's *The Sea Devils* (in which the Silurians' aquatic cousins team up with the Master) and 1984's *Warriors of the Deep* (featuring the Fifth Doctor in a battle with Sea Devils and Silurians combined).

The DVDs are jam-packed with extras, including commentaries, behind-the-scenes documentaries, isolated musical scores, trails and continuities, previously unseen photos, rare archive footage, production notes and much, much more!

The box set retails at £39.99, and those lovely people at 2entertain have generously given us **FIVE** copies to give away! To be in with a chance of winning, simply answer the following question:

What, er, terrifying creature did the Fifth Doctor encounter in *Warriors of the Deep*?

(a) The Myrka
(b) The Lurker
(c) Dobbin

Write your answer (not forgetting to include your name and address) on a postcard or stuck-down envelope marked DON'T BLEAT, SOLOW to the **DWM** address on page 12 by 7 February. Good luck!

BBC DVD
DOCTOR WHO
BENEATH THE SURFACE

»Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

SCOTTISH GONGS

A ScotsCare St Andrew's Day poll named **David Tennant** and **Catherine Tate**'s Comic Relief classroom sketch Scotland's greatest comedy moment. Tennant said, "Obviously I'm delighted to be part of Scotland's greatest comedy moment, but the funny stuff is all down to Catherine Tate, I'm just her bitch. But seeing as she's an unfunny southerner I'll very gladly accept this great honour."

Scotland's all-time greatest comedy moment. And that's official.

He won the Screen category of the Glenfiddich Spirit of Scotland awards on 29 November, which his father accepted on his behalf, and was named Scotland's Most Eligible Man in a *Scotland on Sunday* poll. David played Peter in Radio 4's *The Wooden Overcoat* by **Mark Gatiss** on 22 December, was *Top Gear*'s *Star in a Reasonably Priced Car* and made a Radio 4 appeal on behalf of brain injury charity Headway the following day.

BARROWMAN BURNS

John Barrowman hopes a screenplay co-written with sister Carole about 18th century Scots poet Robert 'Rabbie' Burns may become a film musical starring the barely known entertainer. A new Andrew Lloyd Webber talent show seeking a choir will reportedly be co-hosted by Barrowman and Charlotte Church. He appeared at London's G-A-Y Club on 1 December and performed on BBC One's *Christmas Voices* on 16 December, recording New Year's Eve show *Big Finish* the same day. A Platform talk and book signing is scheduled at London's Olivier Theatre on 11 February. He has added Portsmouth Guildhall on 18 April to his concert tour. At the International Emmys Barrowman's *How Do You Solve a Problem Like Maria?* won for Non-Scripted Entertainment (*Little Britain Abroad* featuring **Tom Baker** won for Comedy)

GO TO BED WITH KYLIE

Kylie Minogue will add to her perfume and lingerie ranges by unveiling her own bedding line in March. Topping the bill and receiving an Outstanding Contribution to Music prize at the Brit Awards on 20 February, she launches her *KylieX2008* European tour in May with UK dates during June and July likely headlining at Glastonbury. She performed at Oslo's Nobel Peace Prize concert on 11 December. A Kylie statue was lately unveiled in Melbourne's Waterfront City. Tribute track *Song 4 Kylie:... I'm in Love (With a Girl in a Time Machine)* recorded by Fast Ood Rockers can be heard via *Popjustice.com*.

STOOP BY STOOP

Initial **Colin Baker** and **Lisa Goddard** 2008 *She Stoops to Conquer* tour dates are: Nottingham Theatre Royal (22 to 26 January – Box Office 01159 895555), Belfast Opera House (29 Jan to 2 February – 028 9024 1919), Edinburgh King's Theatre (12 to 16 Feb – 0131 529 6000), Glasgow Theatre Royal (19 to 23 Feb – 08700 606647) and Aberdeen His Majesty's Theatre (26 Feb to 1 March – 01224 641122).

COMPANION CORNER

Mary Tamm, currently writing her autobiography, appears in ITV1's *Wire in the Blood: Prayer of the Bone* feature length episode and will play Arkadina in the European première of *The Notebook of Trigorin* by Tennessee Williams at Exeter's Northcott Theatre. **Bonnie Langford**'s recent work includes an appearance in BBC One's *Hotel Babylon*, due in February, and ITV1's *Best Ever Worst Auditions* and *In Search of the Talent Show Stars*.

HERE SHE IS

Taking a *Doctor Who* filming break during a November cold spell, **Catherine Tate** made three schoolchildren and a grandmother very happy by popping in for tea and cakes at the house of Cardiff resident Wendy Lewis, a 45-minute impromptu visit enabling her to warm up. ITV2 confirms the commission of a second series of *Secret Diary of a Call Girl* starring **Billie Piper**, who was lately immortalised by artist Ken White in a giant painting along a corridor at Swindon's Commonweal School. Billie reprised her starring role as feisty young Victorian Sally Lockhart in *The Shadow in the North* which aired on BBC One on 30 December.

Billie Piper in *The Shadow in the North*.

UNIT TROOPERS

John Levene plays the Reverend Bernie Shanks in *Satan Hates You* due for release in December 2008. **Richard Franklin** was lately Lord Brook in Finborough Theatre's *Lucifer Saved*.

SURVIVAL

BBC One has been given the go ahead by the estate of the late **Terry Nation** to make a new series of *Survivors*, scripted by *Primeval*'s Adrian Hodges.

CHILDREN'S BAFTAS

Elisabeth Sladen attended the Children's BAFTAs on 25 November where **Charles Martin** was named best breakthrough talent for CITV's *My Life as a Popat*, while *Totally Doctor Who*'s **Barney Harwood** took best presenter for CBBC's *Smile*. Sladen switched on the Christmas lights of the Suffolk town of Beccles on 30 November.

QUICKIES

James Marsters is reprising Dr Milton Fine in four episodes of *Smallville*. **Nicola Bryant**'s *Holby City* episode aired on 27 November. **Simon Pegg** is Scotty in the forthcoming *Star Trek* prequel movie. **Toby Whithouse** contributed to *The Armstrong & Miller Show*. **Stephen Wyatt** wrote Radio 4's *Memorials to the Missing*. **Rona Munro**'s *A Clucking Good Hen Night* is touring until February.

OBITUARIES

Tony Holland, who co-created *EastEnders* with the late Julia Smith, and who previously as an actor played the third assistant in *The Savages*, died on 29 November aged 67.

For their contributions in 2007, Dominic May extends thanks to Richard Mills, NGW Ltd, Christine Thompson, David Saunders, Graeme Wood, Mat Weller, Mark Wright and assorted *Doctor Who* cast, crew, agents and websites.

» In the shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

January

MONDAY 14

DVD *Beneath the Surface* box set: *Doctor Who and the Silurians* [Third Doctor and Liz], *The Sea Devils* [Third Doctor and Jo], *Warriors of the Deep* [Fifth Doctor, Tegan and Turlough] 2entertain £39.99

THURSDAY 17

Mag *Doctor Who Adventures* #47 BBC Magazines £2.10

THURSDAY 24

Mag *Doctor Who Adventures* #48 BBC Magazines £2.10

Mag *Torchwood Magazine* #1 Titan Magazines £3.75

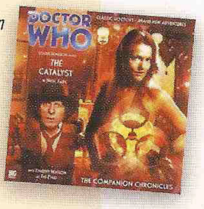
THURSDAY 31

Mag *Doctor Who Adventures* #49 BBC Magazines £2.10

ALSO THIS MONTH

CD Soundtracks *Doctor Who and the Silurians*, *The Sea Devils*, *Warriors of the Deep* BBC Audio £16.99/£16.99/£13.99

CD *The Bride of Peladon* [Fifth Doctor, Peri and Erinem] Big Finish £14.99



CD *The Companion Chronicles: The Catalyst* [Leela] Big Finish £8.99

CD *Dalek Empire: The Fearless* – Part 4 Big Finish £10.99

February

MONDAY 4

Talking Books *Doctor Who and the Brain of Morbius* read by Tom Baker, *Doctor Who and the Space War* read by Geoffrey Beevers BBC Audio £17.99 each

THURSDAY 7

DWM 392 Panini £3.99

Mag *Doctor Who Adventures* #50 BBC Magazines £2.10

MONDAY 11

DVD *The Time Meddler* [First Doctor, Steven and Vicki] 2entertain £12.99

ALSO THIS MONTH

CD *The Condemned* [Sixth Doctor] Big Finish £14.99

CD *Max Warp* [Eighth Doctor and Lucie] Big Finish £10.99

CD *Torchwood:Hidden* by Steven Savile, *Everyone Says Hello* by Dan Abnett BBC Audio £TBC each

CD *Anything Goes* [John Barrowman's autobiography] BBC Audio £12.99

All release dates are subject to change, and all prices are RRP.

DVD PREVIEW

David Darlington talks to the team behind the extra features on the *Beneath the Surface* DVD box set...

It's behind you! The Doctor discovers trouble beneath the surface in *The Sea Devils*.

» Beneath the Surface DVD box set

DVD 2entertain | **CERT** PG | **PRICE** £39.99 | **OUT** 14 January 2008 | **PREVIEW BY** David Darlington

Sea Devils and Silurians are the linking theme for the three stories in this January's *Doctor Who* DVD box set – the first such set to be comprised of non-consecutive stories. Containing 1970's *Doctor Who and the Silurians*, 1972's *The Sea Devils* and 1984's *Warriors of the Deep*, the *Beneath the Surface* set promises to be a value for money collection...

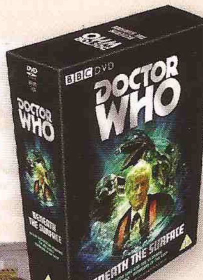
"I really wanted to do something a bit different for the *Doctor Who and the Silurians* discs," says content producer Steve Broster. "I brought my old friend David Harley aboard, and we became quite fascinated at how the social, cultural and political climate of 1969 had influenced the script – so we decided to make something that would show a modern audience just how and why a story like this would have been made back then. Straight away we knew that Geoffrey Palmer's voice would be absolutely right for it, and due to his connection with the programme [Palmer had appeared in *The Silurians* as well as 1972's *The Mutants*] we thought we might be able to attract him to the project. Meanwhile, we discovered that he was working on *Voyage of the Damned*. Geoffrey was as excited about the project as we were, and did a fantastic job. Our on-screen contributors also did a great job – I was definitely taking them out of their comfort zone, but they all responded brilliantly to the idea. [Producer] Barry Letts in particular I think really sells the whole concept of the documentary, giving us a truly interesting and insightful contribution."

The Sea Devils disc is also greatly enhanced by the presence of some of the Royal Navy personnel who contributed to the making of the story at the time, and who have provided additional, previously unseen photographs and cine footage. However, with *Warriors of the Deep*, the team making the supporting material had to face up to the fact that it's hardly the most well-regarded of stories.

"In many ways that was just as interesting a challenge," Broster muses. "It's impossible to make a documentary on it without acknowledging and analysing the weaknesses – but by involving [director] Pennant Roberts and [visual effects designer] Mat Irvine, I knew that we could explain any perceived faults without being needlessly negative. It turned into an interesting discussion on the problems in mounting a production like *Warriors of the Deep* under the restriction of making studio-based multi-camera drama at the BBC in the 1980s."

Fans of *Doctor Who* incidental music have a treat, as not only are the complete isolated scores for all three stories included, but there is also a short featurette on the experimental nature of the music for the two Third Doctor stories.

> **"This set was an opportunity to look at the series' composers..."**



"I adore and appreciate all the work the Radiophonic Workshop and various composers produced over the years – not just for *Doctor Who*, but for a whole range of BBC programmes," says producer John Kelly. "This set was a great opportunity for a little look at these composers, and to acknowledge the importance of their works."

"Yes, that feature was my idea," audio consultant Mark Ayres admits. "I realised that we had pretty much got to the end of work on the set, yet nothing had been said about the music which, for both *Silurians* and *Sea Devils*, is a standout feature."

"Hopefully," Kelly muses, "there will be more on this sort of thing on future releases..." DWM

DISCS INFO

» Doctor Who and the Silurians

FEATURING The Third Doctor (Jon Pertwee), Liz Shaw (Caroline John) and Brigadier Lethbridge-Stewart (Nicholas Courtney)

WRITTEN BY Malcolm Hulke

FIRST BROADCAST 31 January – 14 March 1970

THE STORY The Doctor and Liz encounter the Silurians, reptile men that ruled the Earth at the dawn of mankind...

EXTRA FEATURES
- Commentary featuring stars Caroline John and Nicholas Courtney, guest stars Peter Miles and Geoffrey Palmer, script editor Terrance Dicks, producer Barry Letts and director Timothy Combe
- *Going Underground*: the making of *Doctor Who and the Silurians*
- *Now and Then*: locations guide
- *Colour Silurian Overlay*: restoring the story to colour
- *What Lies Beneath*: documentary on the socio-political background to the story
- *Musical Scales*: Incidental Music Feature
- Isolated Musical Score
- Production Notes, Photo Gallery, PDF material: *Radio Times* billings
- Coming Soon: *The Time Meddler*

» The Sea Devils

FEATURING The Third Doctor (Jon Pertwee) and Jo Grant (Katy Manning)

WRITTEN BY Malcolm Hulke

FIRST BROADCAST 26 February – 1 April 1972

THE STORY The Master plots to help the Sea Devils, marine cousins of the Silurians, reclaim 'their' planet, Earth...

EXTRA FEATURES
- Commentary featuring script editor Terrance Dicks, producer Barry Letts and director Michael Briant, moderated by 1980s *Doctor Who* script editor Andrew Cartmel
- *Hello Sailor!*: the making of *The Sea Devils*
- Isolated Musical Score
- Trails and Continuity Announcements
- 8mm behind the scenes cine film
- Production Notes, Photo Gallery, PDF material: *Radio Times* billings plus the Piccolo book *The Making of Doctor Who*

» Warriors of the Deep

FEATURING The Fifth Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson)

WRITTEN BY Johnny Byrne

FIRST BROADCAST 5-13 January 1984

THE STORY The TARDIS arrives at an underwater Sea Base, where Silurains and Sea Devils attempt to provoke a war that will destroy the human race...

EXTRA FEATURES
- Commentary featuring stars Peter Davison and Janet Fielding, script editor Eric Saward and visual effects designer Mat Irvine
- *The Depths*: the making of *Warriors of the Deep*
- *They Came from Beneath the Sea*: creating the story's monsters
- *Science in Action*: BBC schools programme with material from the story
- Isolated Musical Score
- Trails and Continuity Announcements
- Production Notes, Photo Gallery, PDF material: *Radio Times* billings

AUDIO ADVENTURES

CRASH AND BURN!

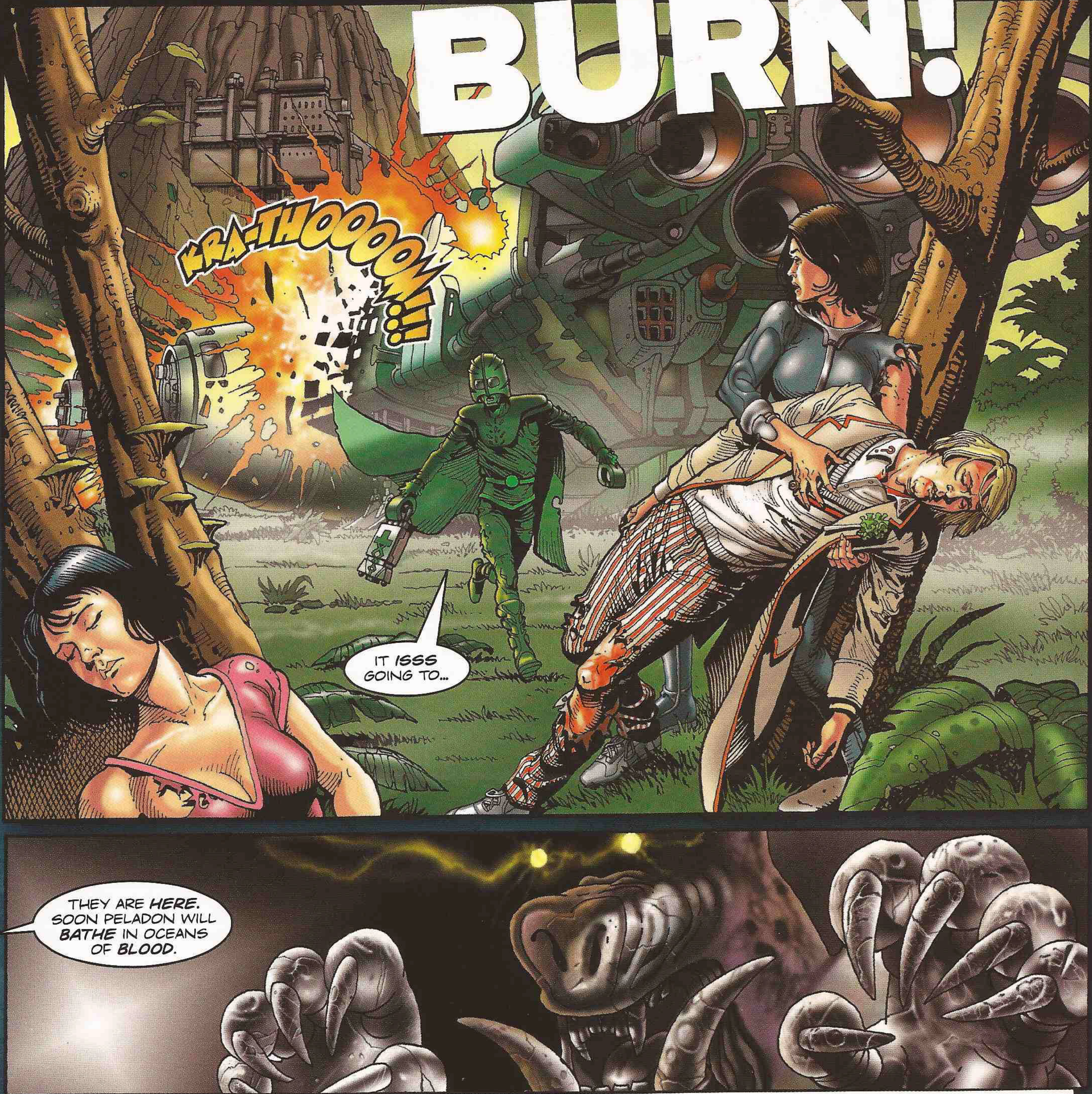

KRA-THOOOOOM!!!
IT ISSS GOING TO...
THEY ARE HERE. SOON PELADON WILL BATHE IN OCEANS OF BLOOD.

Illustration CLIFF ROBINSON

Starring **PETER DAVISON**, **NICOLA BRYANT** and **CAROLINE MORRIS** in

The Bride of Peladon

An original audio play by **BARNABY EDWARDS**

With **PHYLLIDA LAW**, **YASMIN BANNERMAN** and **JENNY AGUTTER**

A mysterious voice, a missing girl and a murdered queen. The Royal House of Peladon is once more plunged into intrigue, terror and death. The Doctor, Peri and Erimem must find their way through a treacherous labyrinth of lies if they are to distinguish friend from foe before it is too late.

For deep beneath the Citadel of Peladon, something infinitely ancient and immeasurably powerful is stirring...

Released **JANUARY 2008** on double CD, priced £14.99 (£15.50 overseas) inc. p&p

CHEQUES PAYABLE TO:
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01628 824 102

EMAIL:
mailorderenquiries@bigfinish.com

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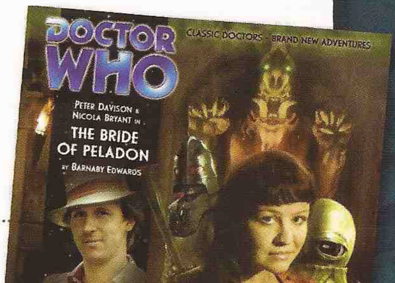
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON & NICOLA BRYANT in
THE BRIDE OF PELADON
BY BARNABY EDWARDS
FEATURING PHYLLIDA LAW, YASMIN BANNERMAN AND JENNY AGUTTER WITH CAROLINE MORRIS AS ERIMEM
BIG FINISH
FULL CAST AUDIO DRAMA

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GALAXY FORUM

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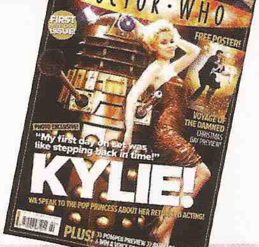
E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Sorry, Kylie – Verity got there first. *Doctor Who*'s first producer with one of the stars of the show in 1964.

Letter of the Month...

I am writing in to express my sadness at the news of the recent passing of Verity Lambert. Being only 13, I have grown up as a massive *Doctor Who* fan, and in turn have become a big fan of the older stories. I absolutely adore Verity's era, and I understand that if it weren't for people like her, *Doctor Who* would not be in the position it is in today. From what I have seen of Verity from documentaries, she seemed like an absolutely wonderful woman who really cared for *Doctor Who*, and thanks to her hard work so long ago, *Doctor Who* is the cultural icon it is today and my generation is able to enjoy the same show that the generation before me loved so much. I am truly grateful for all the effort she put into the show that I love, and it is a terrible shame that she died on the eve of its 44th anniversary. So many people owe her so much, and we are now left to mourn the loss of a brilliant human being. However, I'm sure that she was immensely proud of what the programme is today, and I'm sure that she is up there in heaven smiling down on *Doctor Who* fans everywhere as we remember her legacy for generations to come.

JULIA McMENEMY (13) EMAIL

Julia wins a copy of the next DVD release, *The Time Meddler*, for her letter.

"On behalf of *Doctor Who* fans everywhere, thank you, Verity..."

Verity Lambert, *Doctor Who*'s first producer, passed away on 22 November 2007. You sent us your thoughts:

■ VERITY LAMBERT

I watched the very first William Hartnell series as a child, and have been enthralled by *Doctor Who* ever since. The passing of Verity Lambert is a very sad loss not only to *Doctor Who* fans, but to the world of creative television in general. Such series as *Adam Adamant Lives!* and the deeply underrated *Quatermass IV* were also testimony to her vision and ability. Her imagination was only contained by the boundaries of television production in its formative period. It must have given her great satisfaction to know that something she was pivotal in creating is as loved and cherished by us all now as it was way back when it started.

PERRY THOMAS FACEBOOK

As a *Doctor Who* fan of some 40 years standing may I offer my deepest condolences on the passing of Verity Lambert OBE.

Her drive is what made *Doctor Who* the success it is today. Had it not been for the fact that she stood up to her boss at the BBC, Sydney Newman, we would not have heard of the Daleks. They, along with the Doctor and the TARDIS are now part of British culture.

All I can say on behalf of all *Doctor Who* fans worldwide is thank you very much, Verity. Rest in peace.

RUSSELL BUER EMAIL

I was lucky enough to meet Verity at a TV history event last year. She was charming, and keen to discuss her huge, unsurpassed career. She was especially delighted when I launched into a staunch defence of *Eldorado*.

An amazing, trailblazing woman, with a huge portfolio of ground breaking work. Legendary.

CHRIS WINWOOD EMAIL

So sorry to hear about Verity Lambert, but it was heartening to see her contribution to *Doctor Who* listed as one of the high points – if not the major milestone – of her career in all the obituaries I have seen.

JAMIE MCLOUGHLIN FACEBOOK

One of the greats of *Doctor Who* is no more. I can remember way back to 1981 when, to me, the only Time Lord was Tom Baker. Jon Pertwee was a long distant memory to my 13-year-old self. Then, one cold dark winter evening, as my dad dragged me back from the doctor (no – a *real* doctor), I remembered that my fave programme was repeating a series of oldies starting that very evening.

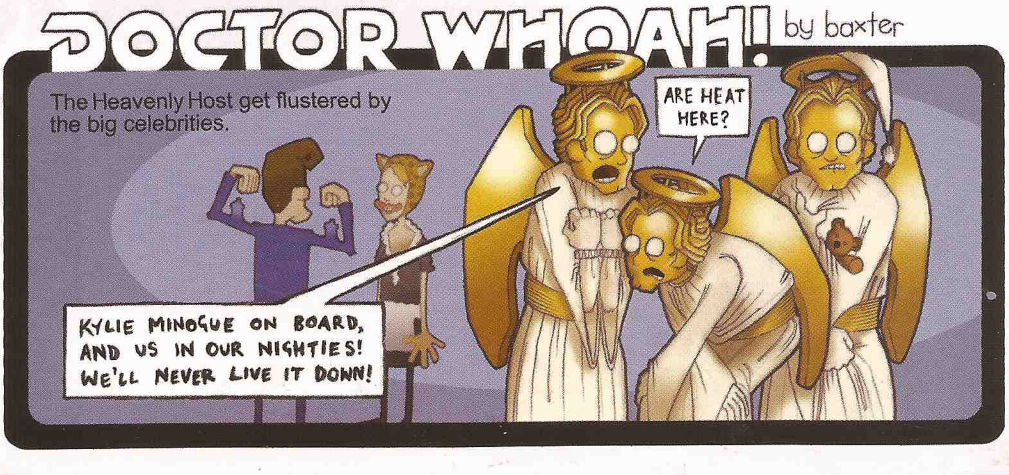
An Unearthly Child was the first time I had ever seen William Hartnell in action and from that moment on my life changed. I went from being simply a fan, to feeling that the series was like a part of my family. For that I will be forever grateful to Verity Lambert. Back then I had no idea who Verity was or how important she was to the series.

Since those days I've been through cancellations, half-hearted movies and three bloody fantastic new series, and two even more fantastic Doctors. It's been quite a ride. Now I've got a wife and four-year-old daughter to share my love of *Doctor Who*. Who would have thought it back in 1981, as those credits rolled and the name VERITY LAMBERT appeared? Without her my childhood might have been a lot lonelier and I wouldn't be writing this now, while staring at my collection of videos and DVDs. Without her, another generation of children wouldn't be able to sit and marvel at a series which is more popular and accepted than it ever was when I was their age.

Thanks for the last 39 years or so, Verity. God bless. I hope they have those missing episodes up there for you to enjoy all over again.

SIMON WICKS EMAIL

If it was not for Verity Lambert, *Doctor Who* could have ended up as a mere 13-episode series that might have been forgotten and lost in time. It's a


DOCTOR WHOAH! by baxter
The Heavenly Host get flustered by the big celebrities.
ARE HEAT HERE?
KYLIE MINOGUE ON BOARD, AND US IN OUR NIGHTIES! WE'LL NEVER LIVE IT DOWN!

WE ALSO HEARD FROM...

SIMON BROMLEY: "Have I mentioned how much I love *Doctor Whoah*? Well I do!"

ROB MAIL: "Congratulations to 2entertain for the Davros set – the extras are great!" **ADAM**

MANGAL: "In *Fear Her* the Doctor says he was a dad once. Could you tell me when, where, who, why and how?" Well, Adam, when we first met the Doctor, he was a grandfather to Susan. As to *how*, well... when two Time Lords love each other very much...

shame that in recent years so many of those that made the series great have been taken from us: Douglas Adams, Anthony Ainley, John Nathan-Turner and many others – but perhaps none more important than Verity Lambert.

Thank you Verity for hours of entertainment. From this day on, whenever I watch the TARDIS dematerialise, taking the Doctor to his next exciting adventure, from whichever era of the series, I will think of you.

EDWARD RUDDOM EMAIL

I've often wondered what it must have been like for an attractive young woman struggling to be taken seriously in such a patrician environment as the BBC in the early 1960s. How her peers must have underestimated her. And how she probably had to be twice as good as any male colleagues just to get by.

When you consider Verity Lambert's formidable track record (*Minder*, *Rumpole*, *The Naked Civil Servant* and *GBH* to name just a few) fans of quality television, not just *Doctor Who*, owe her a lot.

CHRIS KILBY LANARKSHIRE

I read with the greatest shock that Verity Lambert has passed away. How terribly, terribly sad.

Even a brief flick through her CV displays a wealth of television history; it's a list of contributions that put most in the industry to shame. To think that now, all these years later, we *Doctor Who* fans are still discussing, enjoying, and falling in love all over again with the show she nurtured and made real; the show she so skilfully realised when she was given a chance; the show that above all others she will be fondly remembered for.

It was 44 years ago that the BBC took a chance on a show and a producer. 44 later, we raise a glass to Verity Lambert's memory: one final toast, for all the Happy Times and Places we were taken because of her. Rest in peace.

NICK MELLISH EMAIL

William Hartnell, the original star of *Doctor Who*, visits some young devotees in hospital in 1965.

I was lucky enough to moderate a DVD commentary with Verity in early October – the first time we had met properly (although she had been charming, and very moved, when she accepted the 'most memorable moment' award at the 2003 Panopticon convention). She was wonderful to work with – and seemed in such good health and good spirits, which made the news of her death a few weeks later even more shocking. She was happily gossiping with her fellow commentators about the new series of *Love Soup* and her work on *Jonathan Creek*, and was still fiercely proud of her work on *Doctor Who*, which she remembered with amazing clarity. There was one, admittedly daft, question I'd always wanted to ask her, but the opportunity didn't arise during the recording. So, over a cup of tea afterwards I thought I'd give it a shot:

"Verity, after the lack of faith shown in *Doctor Who*, and you, by so many people at the BBC when you were trying to get it off the ground, did you ever get to sweep down the corridors of the BBC, flicking the Vs at all the doubters when it became a huge hit?" She laughed very loudly, fixed me with her eyes, and said: "Every single bloody day... but only inside. After all, I wanted to work again afterwards!" And you can't say fairer than that. Thank you, Verity, for never giving those doubters an inch.

CLAYTON HICKMAN EMAIL

Verity Lambert was a credit to *Doctor Who* – it just wouldn't have been the same without her input. And to add to the grief, she died on the eve of the show's 44th anniversary. She will be greatly missed by all of us fans.

ADAM TILL EMAIL

The passing of Verity Lambert came as a great shock to me, I guess I just thought she'd always be around. What an amazing person she was, full of creativity, talent and sheer determination, and without doubt one of the greatest figures in British television. We are so lucky that we had such a extraordinary woman in charge of something that so many people all over the world love dearly. They gave it 13 weeks, but thanks to Verity, we've had over 44 years. That is her legacy. May she rest in peace.

PHILLIP MADELEY EMAIL

Without Verity's determination, passion and vision at the very start of *Doctor Who*, I believe the series would not have reached even its first birthday, let alone its 44th (so far). My life is certainly richer because of Verity Lambert. As a life-long *Doctor Who* fan I have met many wonderful people who have become life-long friends.

I am so pleased that a tribute was paid to her in Paul Cornell's *Human Nature* by naming John Smith's mother Verity. Thank you Verity Lambert for all the adventures, my life would not have been quite so wonderful without you.

RJ MITCHELL BRIGHTON

I was truly upset to hear about Verity's passing. The first female producer, she must have been a real role model for the people of her time, just as she is for the people of our time.

We need more people with her unique vision and ingenuity around today. Without it, I am certain I wouldn't be sitting here writing this today. She will be missed.

EMMA ALEXANDER FACEBOOK

Thank you, Verity Lambert, for... "all your hard work" doesn't even begin to cover it. Thank you for *everything*.

CAMERON DIXON FACEBOOK

And from one thank you to another...

■ HOSPICE THANKS

I'd just like use your magazine to thank all the *Doctor Who* fans who contributed to the *David-Tennant.com* fundraiser to raise money for the ACCORD Hospice in memory of David Tennant's mother, Helen McDonald, who passed away in July. Helen was a great supporter of the hospice and worked closely with the fundraising team on many projects.

Our original target of £2,000 is long behind us thanks to the many generous donations we have already received and thanks to David for so kindly donating a couple of his *Doctor Who* scripts for us to auction. In fact so far we have managed to raise over £15,000.

Once again many, many thanks to the wonderful fans of David and *Doctor Who* for your generosity.

SARAH FORBES-COLLEY EMAIL

ON THIS MONTH

5 YEARS AGO

Benjamin Cook fishes out his copy of **DWM 326**, from January 2003...

DOCTOR WHO MAGAZINE

» Angry Purpose!

January 2003's offering from audio-drama producers Big Finish, previewed in **DWM** 326, was *Jubilee*, starring Colin Baker as the Doctor. It featured a lone Dalek that's chained and tortured, and develops a relationship with the Doctor's companion. Sounds familiar? "This is my first *Doctor Who* play done with a sense of angry purpose," said its scripter, Robert Shearman. Shortly afterwards, Russell T Davies asked him to adapt *Jubilee* for TV, and it became the first Dalek episode – titled *Dalek* – of the revived series in 2005.

» Ramblings!

Big Finish's voice of the Daleks, Nicholas Briggs, gave a masterclass in Machiavellian monotone in **DWM** 326 – and inadvertently talked himself into his dream job! "One of the big reasons I got this job," recalled Briggs in 2005, by then voicing the Daleks on TV, "was that Russell had read my ramblings about Dalek voices in this magazine. I can't thank **DWM** enough for this."

» Gene Hunt!

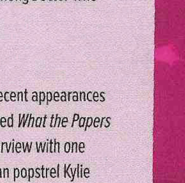
Elsewhere in 326, in the first of **DWM**'s divisive *The Fan Gene* articles, ex-editor Gary Gillatt embarked on a quest to find the essential truth at the heart of fandom (we're all autistic or something) and wondered aloud which Doctors have, allegedly, slept with their companions.

» Backlash!

The letters page, renamed *DWMail*, proposed a Peter Davison backlash ("Isn't it about time?" wrote ZJJ Walsh. "His Doctor is as beige as his costume"), and discussed the merits of 1993's Children in Need episode *Dimensions in Time* (Steve Trump labelled it a "little piece of rubbish"). Steven Duckworth reviewed the situation succinctly enough: "There never has been any consensus of opinion among *Doctor Who* fans. We only exist to disagree."

» Special K!

DWM's round-up of the show's recent appearances in the press, in a new column called *What the Papers Said*, quoted a *Sunday Mirror* interview with one William Baker, stylist to antipodean popstrel Kylie Minogue: "The saddest thing about Kylie," he revealed, "is her pocket Travel Scrabble. When there's any time to pass on tour, she'll play it. I'll be there reading **Doctor Who Magazine** and we'll argue about who is the nerdiest." Kylie who, now?



A NIGHT TO REMEMBER

***Voyage of the Damned* director James Strong is our heavenly host, as he shares his production diary...**

Monday 4 June 2007

The first Production Meeting. The *Doctor Who* team gathers in the rather aptly titled Upper Boat Studios – home to the TARDIS, *Torchwood*, and *The Sarah Jane Adventures* – to discuss Russell's vision for *Voyage of the Damned*. As usual, it's a modest two-hander set in a small room with no windows, and very little dialogue. Right? Oh, as if! It's a movie. A fully-blown action adventure. There are always rumours of a *Doctor Who* feature film, and this is it! As a kid, I sat watching Bond films, *Star Wars* (the good ones), and *Raiders of the Lost Ark* over the Christmas holidays, and it's a dream come true to direct an epic movie of my own. But you have to forget the audience, and concentrate on doing the best job possible. No time for nerves on this ride.

Russell is promising us the first draft by Wednesday, if not tomorrow, but here's what I know so far: it's set aboard the *Titanic*, but reinvented as a space cruiser, orbiting the Earth at Christmas. The spaceship and its passengers are period meets sci-fi. It's a fascinating mixture of old and new, and the design must reflect that – brass tacks side by side with computer chips, life rings, and teleports.

Wednesday 6 June

A thick brown envelope arrived for me today. Inside was a watermarked script. Despite directing four episodes before [2006's *The Impossible Planet*/*The Satan Pit*, and 2007's *Daleks in Manhattan*/*Evolution of the Daleks*], this is my first actual Russell script – all to myself! His scripts are immediate and thrilling. No need to fill in gaps in logic. Such economy and craft. My trusty First Assistant, Peter Bennett, and I will spend the rest of the month working out, shot by shot, how we can bring this script to screen. It's essentially a series of meetings with all the departments, interrupted by recces, casting, and endless cups of tea. Peter's job of deciding where, when, and in what order we film is crucial.

Monday, 11 June

The Tone Meeting. I'm going for a 'disaster movie' feel with this Special, but ultimately, as Russell says, it's the people that matter. "Seven passengers, climbing through the wreckage – that's what you remember," he said. "You've got to get those survivors right." You can have a hold full of special effects, but if you don't care about the characters... well, you're sunk. And that, I promise, is the last sailing metaphor that I'll use in this diary!

The immediate challenge is to find locations. We realise already that the Bridge will be impossible to find as a location, so it will definitely be a build. Apart from that, it's all up for grabs. The need for an enormous drop from Deck 31 causes a few headaches for locations manager Gareth Skelding. Meanwhile, the canyon – or 'strut' – is basically a large chunk of jagged metal stuck in the funnel of the ship, and Ed Thomas, our brilliant production designer, is hoping that we can find a location that can give us the scale and room to shoot the action.

Friday, 15 June

Kylie has now said a definite yes to the part of Astrid – making Peter B's job all the more acute, as we have to cram her material into just three weeks! In a schedule of five weeks, and bearing in mind that she's the lead guest artist, this will be extremely tough. Also, it becomes a serious security issue: we're used to dealing with big stars and major logistics, but this is Kylie! We'll have extra security, but how this will affect the normal shooting schedule worries Peter further.

Elsewhere, casting is busy and frenetic. Offers fly out, and negotiations with the great and the good abound, as does the tabloid rumour mill. Last month, even Woody Allen was mentioned (completely untrue), but it demonstrates that no one is off limits, and actually no one would be that surprised if Woody *did* fancy a small role. I hear that Geoffrey Palmer has agreed to play Captain Hardaker. I've always wanted to meet him, let alone work with the great man.

James Strong lines up a shot. Do you see what we did there?

Sunday 24 June

I meet with Russell in Cardiff Bay, and talk through the script in detail. It's nice to catch up for a gossip, but also to really nail the key moments in the script. We pore over every scene, and talk lenses (long), pauses (short), and the emotion at the heart of the episode. After this chat, there can be no excuses.

Wednesday 27 June

Filming starts in less than two weeks. We look set to return to the Mamhilad Park Industrial Estate, in Pontypool, where I shot many of the interiors for *The Impossible Planet* and *The Satan Pit*. It's not renowned for its luxurious surroundings and pleasant environs. In fact, it's cold, dirty, and downright stinks – but it looks amazing, so will be perfect for our 'below deck' corridors. It's ideal for Deck 31, too. But the smell? I can't really imagine poor Kylie here. A location for the strut is proving more elusive. We've visited numerous industrial plants, but none are suitable. With time running out, we cost the price of a built set. Phil Collinson, the producer, visibly pales. ▸

> IT'S A HUGE SECURITY ISSUE. WE'RE USED TO BIG STARS AND MAJOR LOGISTICS, BUT THIS IS KYLIE!

David Tennant chats things over with director James Strong…

Once I found a stowaway, upon my ship on Christmas Day. The Doctor is about to be thrown to the whale. Probably.

I spend the night at home, and watch [director] James Cameron's 1997 *Titanic* movie on cable. It's not as bad as it seems to be regarded. Okay, you could start with the moment that they hit the iceberg, but Cameron does shoot action brilliantly. It reminds me of the rhythm and coverage of action sequences. The cutting patterns are staccato, and build frame by frame as the tension mounts. It's all about the 'inserts' – the tiny close-ups, the leaking pipe, the stuck door lock. They add to the drama immeasurably, but are so easily overlooked when shooting the bigger picture.

Monday 2 July

Today is the read-through, at a church on London's Shaftesbury Avenue. Quite by accident, I walk in just as Kylie arrives, blithely missing the array of burly security people and expectant paparazzi outside. (Apparently, half-an-hour earlier, a snapper from *The Sun* was discovered hiding in a cupboard! He was promptly thrown out.) I say hello to everyone, including Kylie. I mutter something about learning lines, and go rather red, but she is at once charming, and friendly, and quite beautiful. She tells me that she, too, is excited and nervous.

It's an electric atmosphere as Russell – reading the stage-directions, as always – leads the all-star cast through this most epic of adventures. Everyone seems to be enjoying themselves. Strangely, rather more people than usual have gathered to hear this script read aloud. I wonder why that is…?!

CLIVE SWIFT TELLS ME HE'S NOT GOOD WITH HEIGHTS, SO HE'S PLEASED THAT IT'S ONLY SIX FEET!

Friday 6 July

Back in Cardiff, and we're almost ready to set sail. (I lied about the sailing metaphors!) The strut is still being painted. It's huge. It's going to be difficult, though, as we can't shoot below ground level, even though it's supposed to be a thousand-foot drop. But still it's a hell of a piece of work. Also, finally, the angel Host arrive. Their facial features and costume have to strike the right balance between serene and beautiful, and yet, when required, completely terrifying. The finished Host remind me of Klytus from the *Flash Gordon* movie.

Jimmy Vee flaunts the July smoking ban…

Monday 9 July

Day One. Our first day on the strut. Everyone is a bit nervous. It's the first morning, and we're shooting a load of big stuff, and killing off a key character! Bless him, Clive Swift [Mr Copper] comes up to me early on and says, "Um, I'm not very good with heights," but he's pacified to see that the actual strut is only some six feet off the ground, not the hundreds of feet described in the script! The Mill [visual effects house] will add in the drop of the canyon during post-production.

However, I'm glimpsing our first iceberg on the horizon already. In order to save money, we're using a translight [a large translucent photograph, lit from behind] as the 'third wall' of the canyon… but it looks like a huge, hundred-foot shower curtain! It's terrible. The Art Department is saying that the Lighting Department has put too much light on it, while the Lighting Department is saying it's down to the Art Department. Either way, we need a quick fix. Less light and a tweak of the curtain is the best that we can do. Fingers crossed that it'll look fine when graded in post-production.

It's a rather odd and uniquely stressful existence as a director, but somehow you just keep going. One scene finishes, and you're straight onto the next, and the next, and the next. No time to look back. Onwards and upwards. Or, in poor Morvin's case, down, down, downwards…

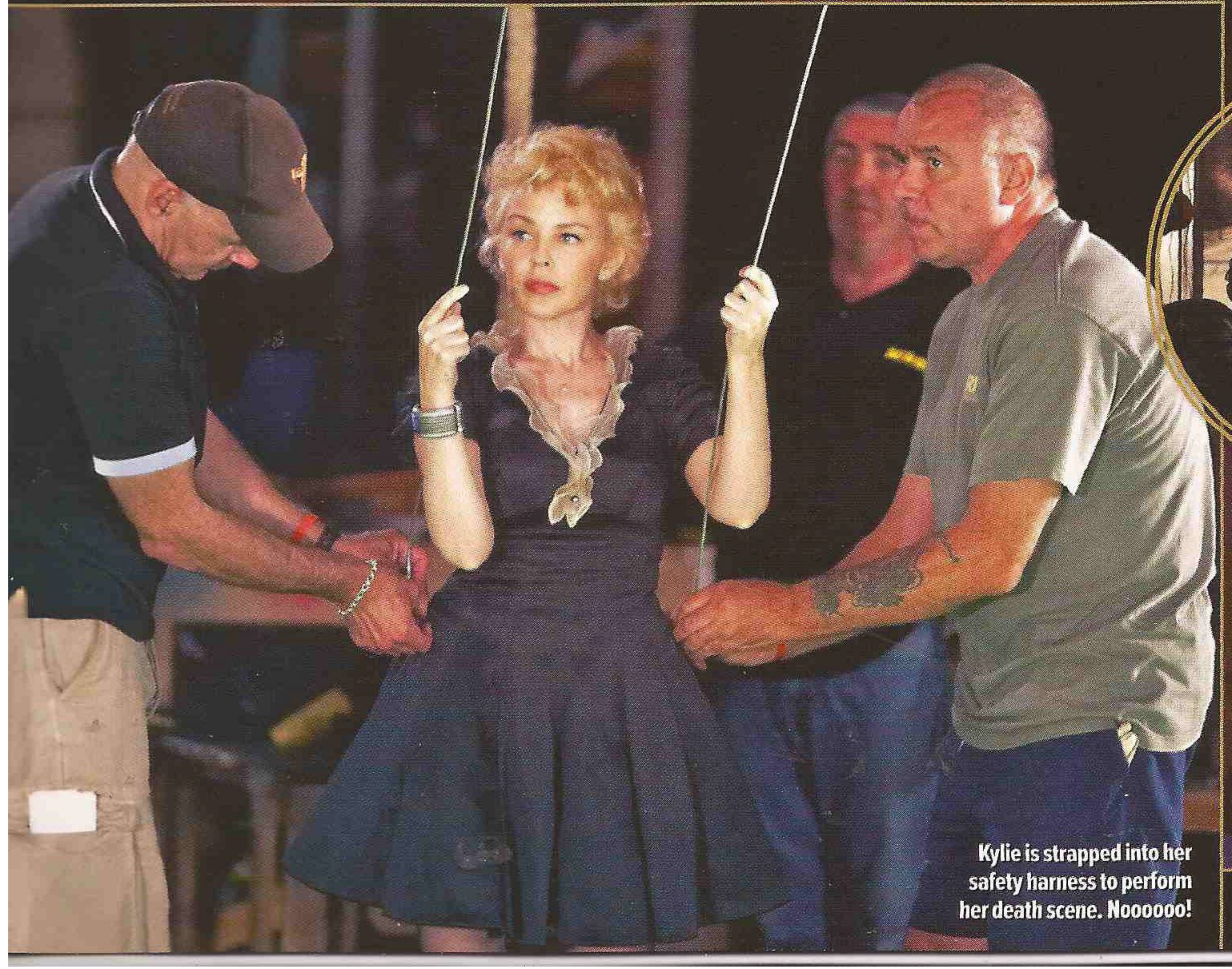
Thursday 12 July

We make the long journey to Swansea's Old Exchange Building for the scenes in the 'Reception,' a room above deck that will represent several different areas of the *Titanic*. Any Effects [the practical effects crew] rigs a number of explosions, and a huge girder to fall on a poor stuntwoman. It really looked like it clonked her! But she emerges unscathed, and we even manage to re-set and shoot another pass.

Next up, the key scene where Astrid decides to follow the Doctor, and teleports down to Deck 31. Kylie plays it note perfect, striking the right balance between bravery and fear. My Vot, she's good!

Monday 16 July

The Entertainment Lounge is another location: the Coal Exchange in Cardiff Bay. Ed and the team have ▶


Kylie is strapped into her safety harness to perform her death scene. Noooooo!

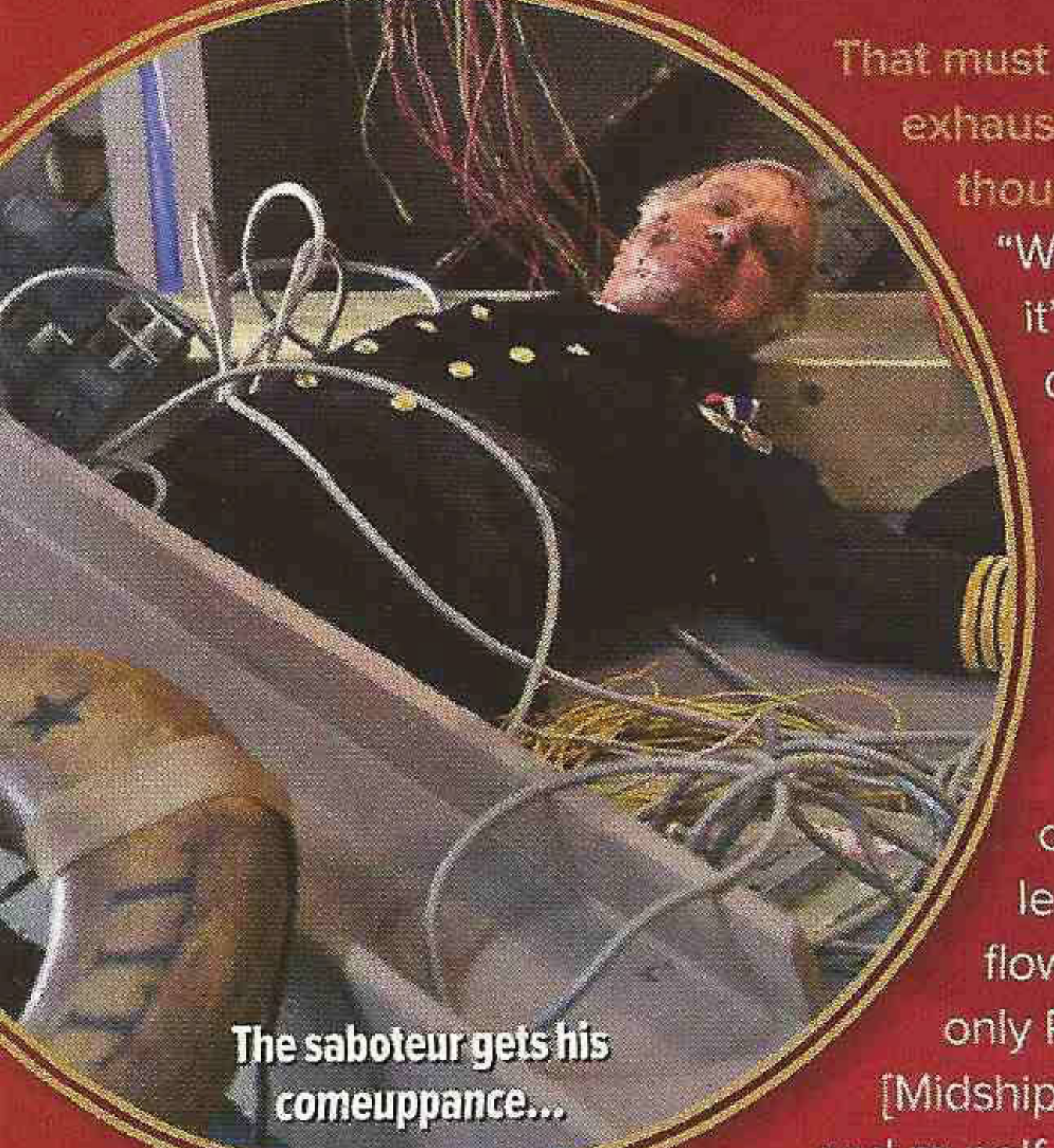
GEOFFREY PALMER

Hello, Geoffrey. You're 80 years old now. Does life begin at 80?

"No, it doesn't. [Laughs] It winds down. It gets more tiring. But it's all right. It's a big milestone. You can't kid yourself anymore. I'm grown up. I'm lucky to be here. I don't mind if I'm not working anymore – but it's a great thrill to be asked."

Tell me about Captain Hardaker.

"He's old. That's why I'm playing him. [Chuckles] He's a good guy who's been led astray. It turns out that he's dying, and has been blackmailed into crashing the *Titanic* into Earth. He's told that a lot of money will be given to his family, and, through weakness or shame, he agrees to do it. Well, he doesn't have much of an option. It's a nice part. It's only one day's work."


The saboteur gets his comeuppance…

That must be exhausting, though…?

"Well, yes, it's a long day. On the other hand, I'm doing the whole story of my character, in order, in one day. At least it kind of flows. There's only Russell Tovey [Midshipman Frame] and myself in the scenes. We don't have any time off. And then I shoot him!"

Have you handled a gun before?

"I was a small-arms instructor in the Royal Marines, but that's a long time ago.

Your son, Charles, directed several episodes of Series Three, so are you up to speed with *Doctor Who*?

"We watched the last Christmas Special in our house, and there was my grandson hiding behind the sofa just like my son used to as a child. I'm getting great kudos for this with my grandson."

In fact, you appeared in *Doctor Who* twice during the early 1970s – as Edward Masters in *Doctor Who and the Silurians*, and an 'Earth Administrator' in *The Mutants*…

"The process was more leisurely back then. There would have been a week's rehearsal. But it was fairly primitive stuff, really, compared with now."

But do you miss that way of working?

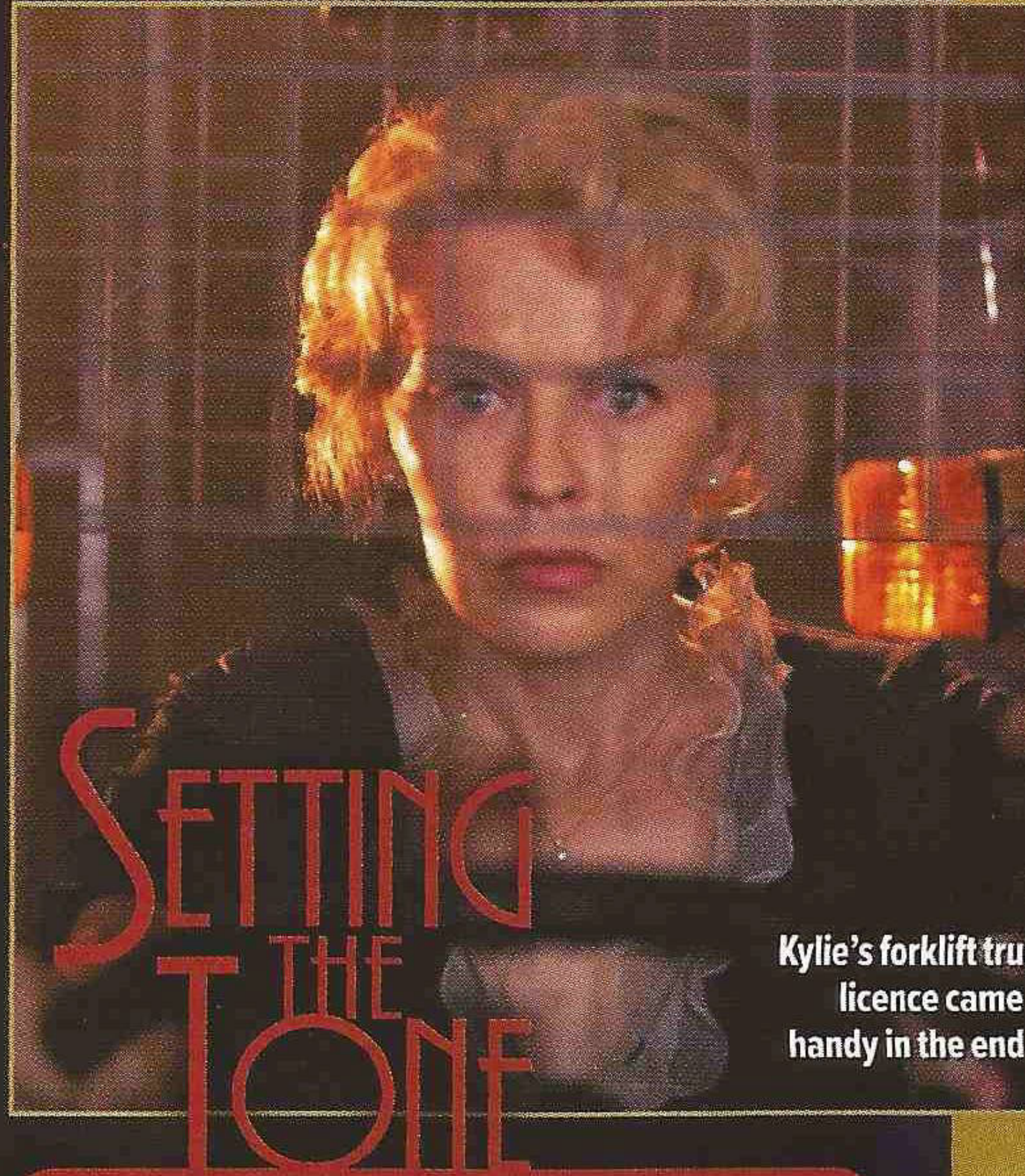
"Yes. Yes, I do. People who've been around as long as I have remember those good old days, when everything wasn't so financially driven. That Silurian one was several episodes. It was quite an epic. I saw it for the first time the other day, because I'm going to be recording a DVD commentary on it next week."

Are you comfortable watching yourself, then?

"I wouldn't say comfortable, but I always have watched myself, because I think I might learn something – and end up depressed, probably, but there you go! I don't know if I'm capable of still learning – or ever was, really – but I kid myself that I should be able to."

Geoffrey Palmer was talking to Benjamin Cook.

SETTING THE TONE


Kylie's forklift tru
licence came
handy in the end

A *DOCTOR WHO* TONE MEETING IS AN odd sight to behold. At first glance, it looks like a gathering of some of the greatest minds working in television today, primed to resolve how exactly to bring the likes of *Voyage of the Damned* to screen. But then the questions start. They usually begin with 'How on Earth…', and end with Phil Collinson, the producer, burying his head in his hands. And crying.

"We do have a forklift truck," points out Edward Thomas, the production designer, in the course of a debate about how on Earth to pull off the climatic skirmish between Max and Astrid.

"It mustn't look like an Earth forklift, though," insists showrunner Russell T Davies.

"We'll do a make-over?" suggests Ed.

"Pimp my truck!" laughs Russell.

But when Ed adds that you need a licence to drive said forklift, Phil Collinson – wait for it – buries his head in his hands. "Oh Lord," he says. And – hang on – yes, he's definitely crying.

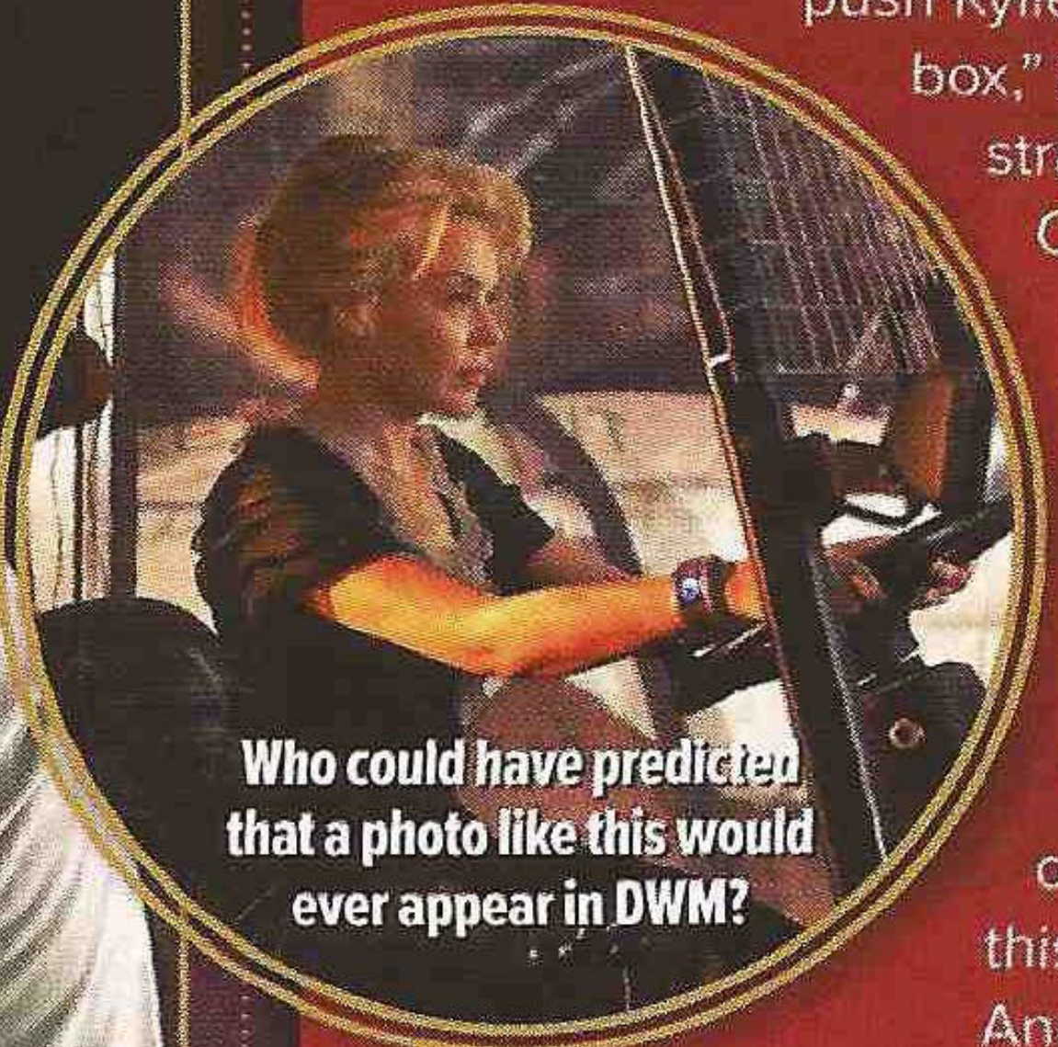
"I'm just mesmerised," admits Julie Gardner, executive producer, "by the idea of us teaching Kylie Minogue how to drive a forklift truck! Filmed by *Doctor Who Confidential*!"

Phil sobs. "No, that's a whole film!"

"That's a whole channel!" hoots Julie.

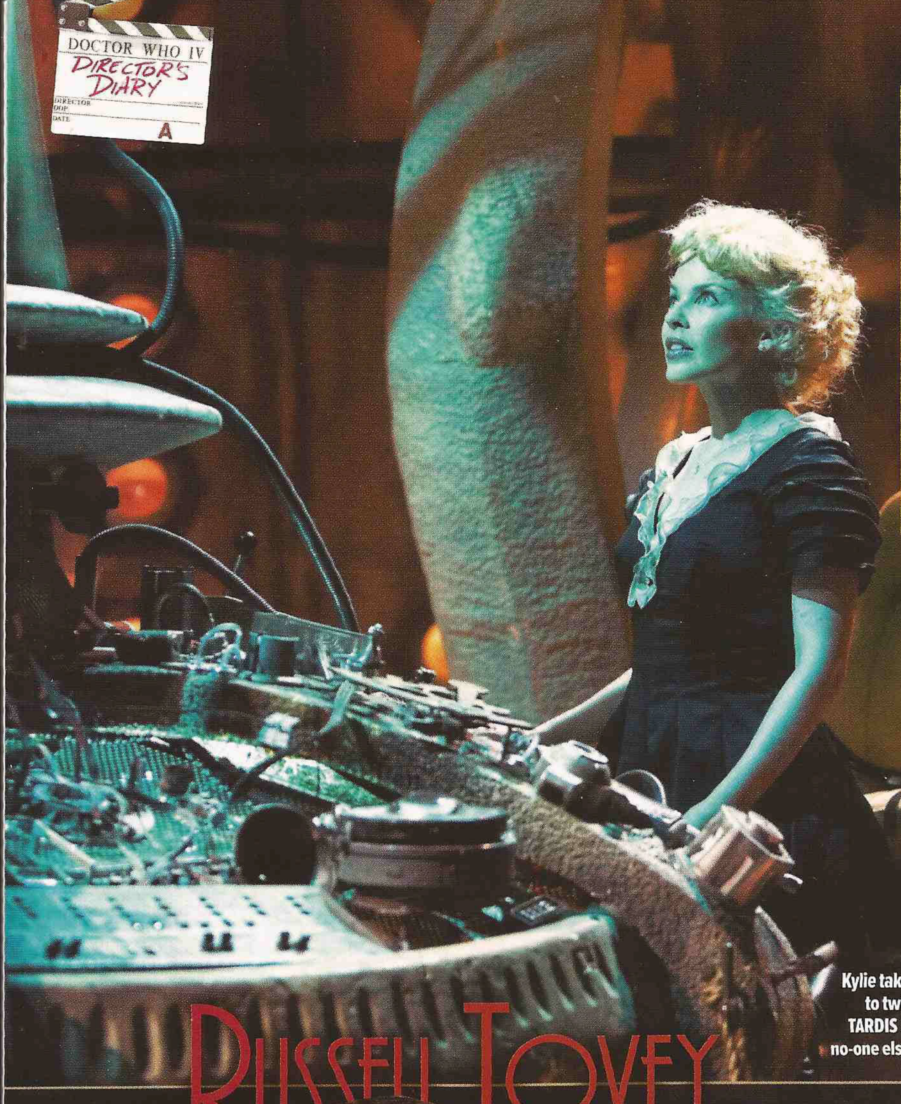
Dave Houghton from The Mill suggests a CG truck. Well, he would. "You could push Kylie around on a box," he says, with a straight face, "then CG her in…?"

No one is convinced. "Can we check out whether she has a forklift licence already?" requests Russell, optimistically. "Oh, this is insane!"

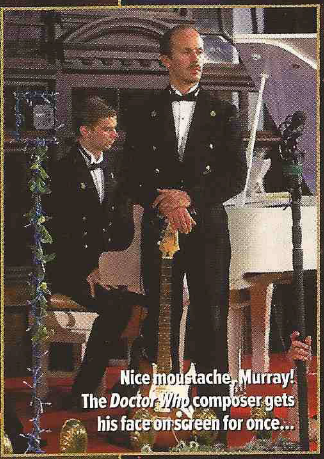

Who could have predicted that a photo like this would ever appear in DWM?

And then Kevin Myers, the script secretary, turns up with a carrier bag full of ice creams. "Hooray!" cheer Phil and Julie, and suddenly it all seems slightly less taxing. Anything is possible once more. Five minutes later…

"Should we actually ask Her Majesty to appear in *Voyage of the Damned*?" asks Russell, chomping on a choc ice. "Or are we going straight to Jeannette Charles?"



Kylie takes her chance to twiddle with the TARDIS buttons while no-one else is looking…



Nice moustache, Murray! The *Doctor Who* composer gets his face on screen for once…

transformed it into the most incredible set with a few clever props and design. An empty oak-panelled room has become a beautiful spaceship ballroom, complete with period light fittings, a dancefloor, a giant Christmas tree, and life rings. Oh, and our composer, Murray Gold, is performing as part of the *Titanic*'s house band. He readily agreed without, I suspect, realising that it means him being an extra for three days. I warn him on this, the first day, that he'll be cursing me by lunchtime. It takes about two hours, and I sense his enthusiasm waning.

Later, we shoot the scene where Astrid meets the Doctor. Kylie and David are great together. There is a genuine spark – the kind that you can't manufacture. It's what happens when you put two incredibly charismatic individuals together. You hope that they will complement each other, and they do, perfectly.

Thursday 19 July

We return to the only location that's colder inside than outside: the Mamhilad Park Industrial Estate! I've really missed this place, with its six-inch crust of dirt, slippery when wet, which it is always, and that subtle but horrible smell of… hmm, what is that? But the building's faded industrial façade looks so gorgeous. We're here for several days, and it's hard work. First up, it's Deck 31, where we meet Max Capricorn – an Alan Sugar-like monster – in reality, actor George Costigan in a

RUSSELL TOVEY

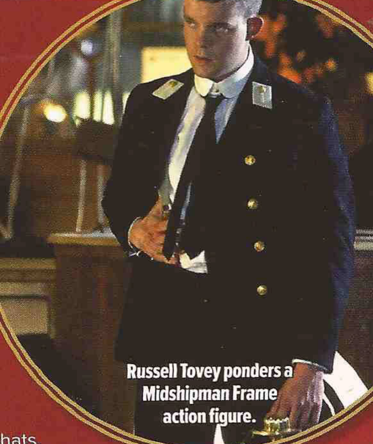
Hello, Russell, how was lunch?
"Good, yeah. I had the cauliflower. I was going to have the lamb, but I wanted something lighter, or I'd have been ready for bed, cos it's a late one tonight; we don't wrap until two in the morning."

Are you enjoying the sailor's uniform? You look quite dashing.
"Do I? Do you like it? It's nice. I think anyone looks dashing in uniform. I look stupid in the hat, though, cos my ears stick out. I've sticky-out ears, so I look dodgy in hats. And the collar is quite tight, so I keep catching my Adam's apple. It's really hot on set, and this jacket is like a million percent wool…"

Why don't you take it off when you're not filming?
"I'm trying to stay in character. [Laughs] Not really."

Are you allowed to keep the jacket?
"No, it's all hired. It's probably worth a fortune. Sean Bean will be wearing this next week, I suspect. He's a bit smaller than me, though. I'm bulkier than Sean Bean, I think."

Is it true what they say about a man in uniform?



Russell Tovey ponders a Midshipman Frame action figure.

"Oh yeah. I'm getting far more attention, from both sexes. A few people have pinched my arse. I've got about six phone numbers. No, that's not true. Everyone on set is probably bored of it. But I've taken a picture on my phone, so I'll send that out to prospective dates and see what happens. It's all very nice if people find me attractive, but I've never met anyone who's thought me a pin-up yet."

What did you make of the script when you first read it?
"I loved it. Russell T Davies' writing is phenomenal. One of my favourite TV shows when I was younger was *Bob and Rose*…"

It made me cry.
"Yeah, it was incredible. It does that. And Lesley Sharp [who played Rose] is amazing. I thought, I want to be in something like that. *Queer as Folk*, too, was so on the edge, and so fresh, and groundbreaking. And *Doctor Who* is him. Russell is the reason that it's so successful. What's nice is, after the read-through, he turned to me and said that he'd had me in mind when he was writing this part. I'm kind of finding the

The cast and crew of *Voyage of the Damned*.

motorised box, looking like he's a severed head. Peter B is sceptical that the 'Max Box' will move at all. Miraculously, it does. George is absolutely hilarious. He's a great sport – in and out of the box all day, without a word of complaint. He provides one of the funniest out-takes, as he glides out of the smoke… to reveal that most of it's inside his box, so he's just a box of white smoke! And then George delivers the immortal line: "My name is… Smokey Robinson!"

Afterwards, we film the showdown between Astrid in the forklift and Max in his box. This is a challenge, as Kylie cannot be in a moving forklift, it can only be driven by a trained stuntwoman, the Max box cannot be pushed, and of course we don't have a thousand-foot drop over which to push Max. It's all a clever game of smoke (what, more?!) and mirrors. I hope we've convinced.

Wednesday 25 July

I can tell that a few of the cast are less than enamoured with Mamhilad Park. Even Kylie is looking tired. We are struck by torrential rainstorms, which drum and thrash against the roof. All the sets are dark and claustrophobic, especially the staircase that the crash survivors must squeeze up, pursued by a Host. We also shoot the impact of the meteoroids hitting, and the immediate aftermath. We've loads of explosions, wind machines, smoke, sparks, and fireballs going off right next to our actors. Gamely, they all stick it out, take after take. I wonder if Kylie thought she'd be throwing herself on the floor as a huge flame ignites within inches of her!

Monday 30 July

Back at Upper Boat, Astrid falls gracefully to her death. In reality, Kylie is suspended on wires some 60 feet in the air, against green screen, and then dropped at speed. She tells me that it reminds her of shooting her *Put Yourself in My Place* promo. Except, in that one, all her clothes fall off.

Then it's off to Cardiff city centre, for the sequence in a deserted shopping street. Bernard Cribbins [Wilf] and Russell T Davies are on set tonight, too. Twenty-foot fences are erected at either end of John Street (to hide Kylie, I suspect, rather than Russell and Bernard), police divert the traffic, and we've enough security to allow George Bush to wander naked through Cardiff. We anticipate the raging hoards, paparazzi and fanboys alike, sweeping against our defences… but not a soul turns up. It's hardly Helm's Deep. Not even knee deep.

This is Kylie's last night on set. It's all over. A flurry of big hugs, and she's gone. I think she's genuinely loved being with us. Plus, she's delivered a performance that I think will surprise a lot of people. She's quite a superb actress. A true star.

Thursday 2 August

It's just the Bridge left to shoot, which means… Geoffrey Palmer! What a gentlemen! He has only a few scenes, but I suspect he might steal the entire episode – though with competition from Russell Tovey [Midshipman Frame], who's one of this country's finest young actors. The Bridge scenes are so strong. It's funny, because compared to all that's gone before, its relatively simple stuff to shoot, just letting the actors do their stuff – and boy do they deliver. It's a great way to end the shoot. Despite being a bit pooped, I can't wait to get into the edit.

Friday 24 August

I have the usual edit blues. Our first cut is running 25 minutes too long! It looks and feels like a movie. No bad thing, but Russell, Julie [Gardner, executive producer] and Phil are quick to reign in any hint of self-indulgence. Quite right – the leaner the better.

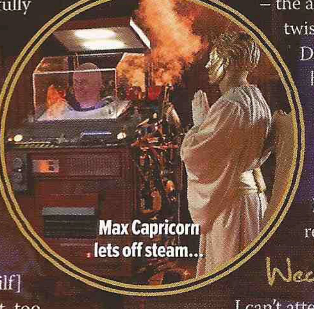
I want the music to feel very James Bond – the action glamour of 007, but with a twist of Time Lord panache. I think David Tennant would make a brilliant Bond. Mark my words, 00 Tennant! I always include big movie music to our temporary score, to give Murray a clear idea of the sort of sound we want. I hope he doesn't feel too creatively restrained by my temps.

Wednesday 28 November

I can't attend the final mix, when the sound and pictures are all signed off. This is a real wrench, but I'm directing the first two episodes of *Bonekickers*, a new action-adventure series for BBC One, written by Matthew Graham. Bless him, sound mixer Tim Ricketts arranges for me to come over after filming for my own private screening, along with a curry and a glass of Pino Grigio. What service!

The finished episode looks and sounds amazing. I hadn't seen the final versions of a few CG shots (apparently, the exterior of the ship took The Mill six months to build digitally – now, *that* is an undertaking, but well worth it), and things like Astrid's fall, the ship plummeting through the atmosphere, and that near shave with Buckingham Palace just blow me away.

I fall asleep in the cab back to Bath, with Murray Gold's score still playing in my ears. This is a special time, and I know it. We all know it. Maybe it can't last forever – no truly good thing ever does, I reckon – but that's how it should be. As a viewer, and as someone lucky enough to be a small part of this brilliant show, this is our Golden Age. What a Christmas this looks set to be!



Max Capricorn lets off steam…

OUR FIRST EDIT IS 25 MINUTES TOO LONG! IT FEELS LIKE A MOVIE…

lines easier to say, so maybe he's picked out my rhythm, I don't know – the way that Frame talks. It's easier to read and speak, because it sits nicely in your mouth."

Frame is a bit of a goody-goody, really.

"A jobsworth, yeah. I'd say slightly geeky, but also… on the one hand, a terrified, kind of fearful character; on the other, a complete professional until the end."

He's one of the few characters that doesn't die. Do you feel like you're missing out?

"No, cos it means that I can come back as a companion! [Grins] If Russell writes it, I'll do it. No question. You don't say no to a Russell T Davies script. Yeah, a gay companion. 'Ooh, it's big in here! Bigger on the inside, innit? How about some curtains?'"

Perhaps what the TARDIS really needs is scatter cushions?

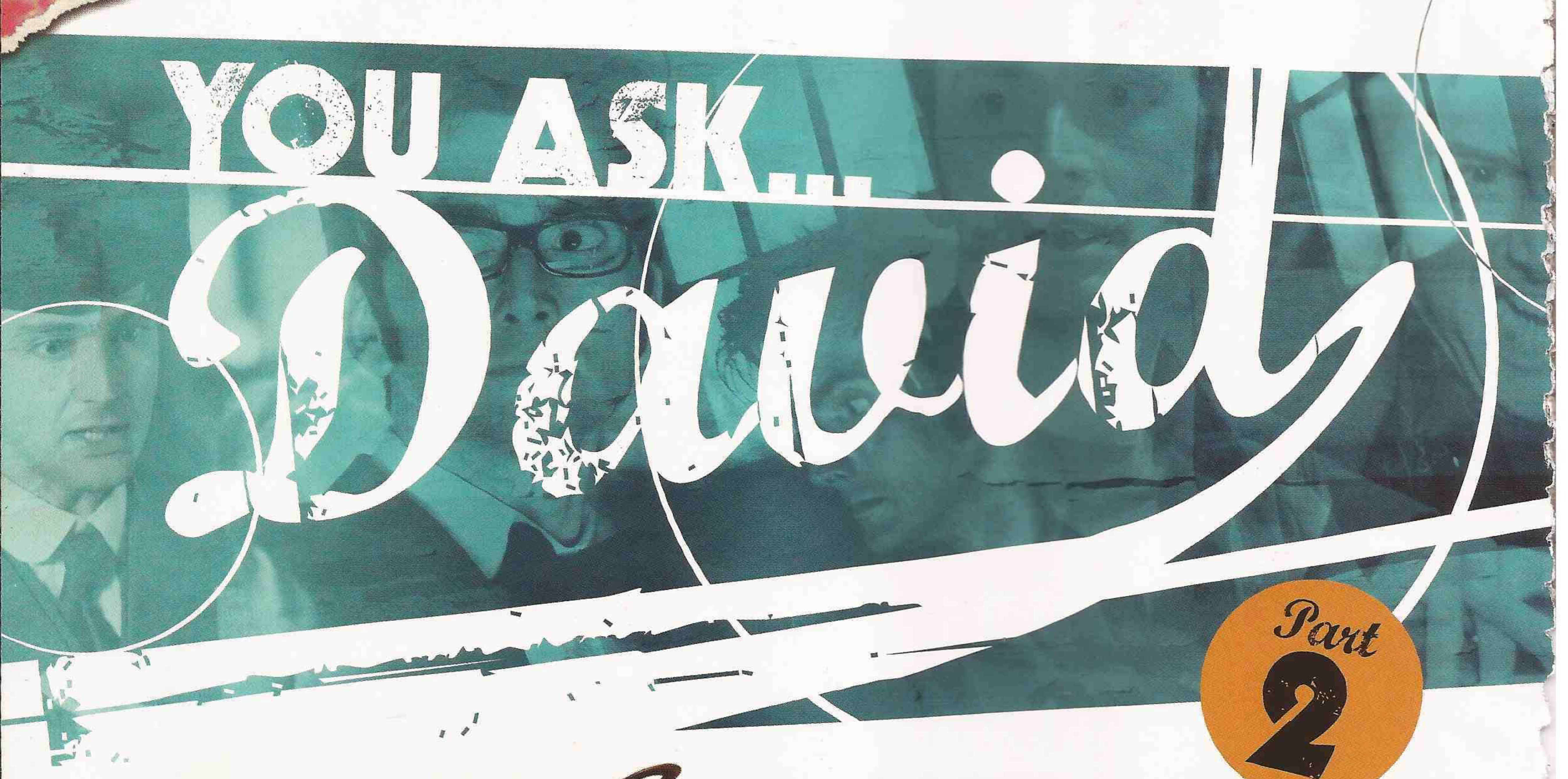
"Oh God, definitely. I'd love to get my hands on the TARDIS. This show has quite a gay following, doesn't it? I told a couple of mates, who are gay, that I'm doing it – well, they went mad. When I said that it's with Kylie, they exploded! It's a double-whammy of gay. Do you think there'll be a Kylie action figure? Or what about a Midshipman Frame one?"

With a removable jacket for when he gets too hot?

"No, the whole lot should come off! Removable clothes. I'm aiming for the gay market."

Russell Tovey was talking to Benjamin Cook.

After last issue's batch of frankly rather odd questions, **DWM** lets more fans loose on David Tennant. Wish him luck...



YOU ASK... David

Part 2

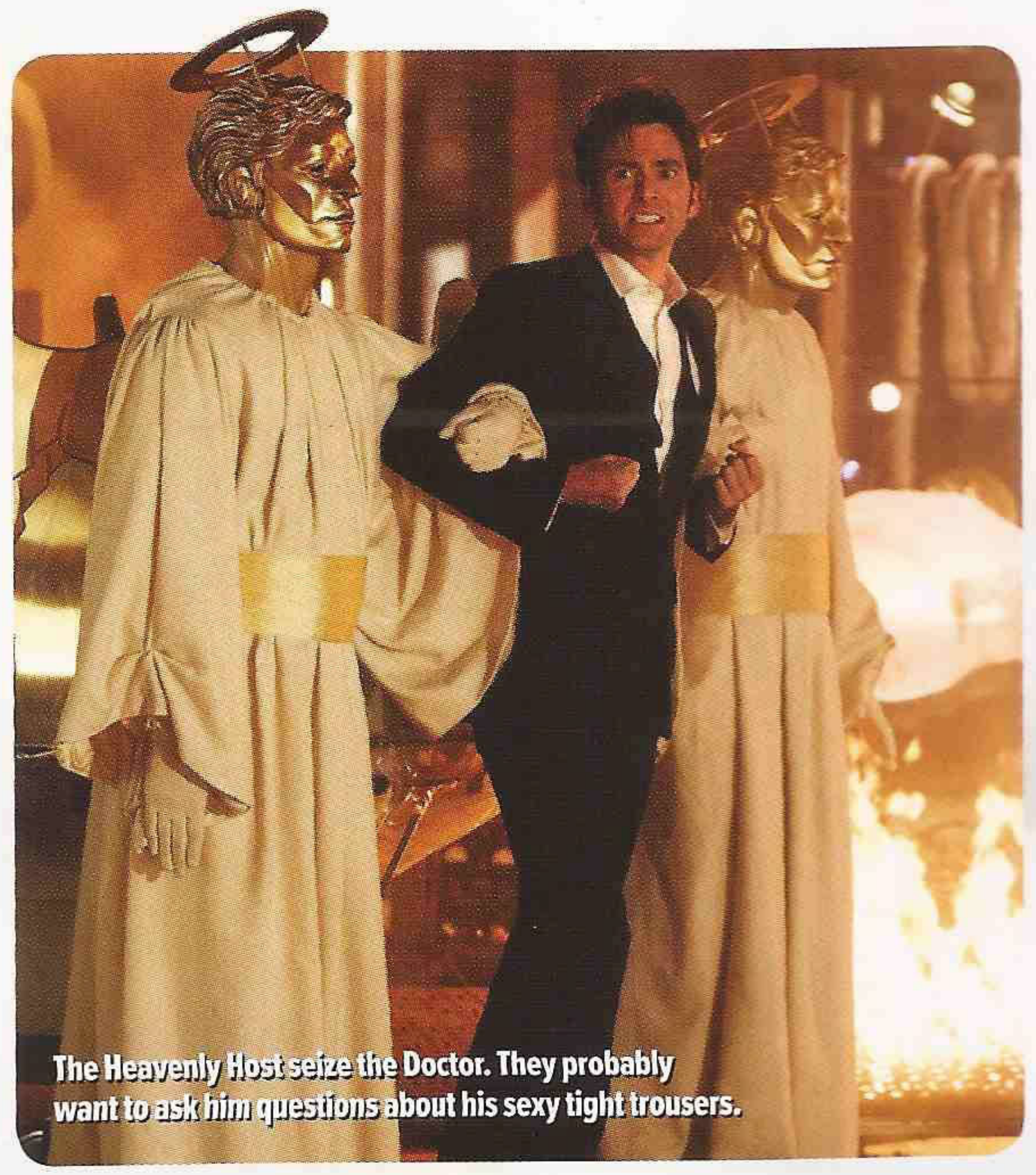
You're frequently pictured in public wearing an open collar and very, very tight jeans. I'm not complaining! Are you secretly a bit of a tart, or are you teasing the fans?
Angela Prout, 45, St Helens

David Tennant: "Looking good for 45, Angela. Well done for admitting it. She's wearing quite a tight top herself. Pot? Kettle? [Grins] I'm not aware of being a tart. I'm rather shocked and bemused that Angela should think such a thing. Teasing them with what?"
DWM: "Trousers, collars, that sort of thing."
DT: "I'm just trying to get by. If I am a tart, which I would refute strongly, it's by accident."
DWM: "This next question is a variation on a theme..."

Do you realise how sexy you are in the brown pinstripe suit – especially how tight it is around the bum, which really sets us female fans' pulses racing?
Sue Heal, 37, Southend-on-Sea

DT: "Sexy in the pinstripe?"
DWM: "And look closely at what's on Sue's wall..."
DT: "Pictures of me! Wow. Well, I have nothing to say about my bum. Anything I say will condemn me to... well, believe me, I didn't... there was no... oh, I don't know what to say."
DWM: "It's not intentional, then? You've never asked [costume designer] Louise Page to tighten the backs of your trousers?"
DT: "Of course not, no. [Laughs] What's with these questions, ladies?"
DWM: "Perhaps Angela and Sue are menopausal?"
DT: "Sue's only 37! I mean, I'm 36. Maybe I'm menopausal?"

Bit of a cheeky one, but we need to know: are you a true Scotsman (*ie* what's under your kilt)?
Emma Wheatley, 25, Evesham



The Heavenly Host seize the Doctor. They probably want to ask him questions about his sexy tight trousers.

DT: "I have been on occasions, yes. It took me a while before I was brave enough."
DWM: "You wore a kilt to last year's BAFTA ceremony, didn't you?"
DT: "Yes, and I wasn't wearing any pants!"

What was the most unpleasant part of filming *Voyage of the Damned*?
Jenny Downer, 25, Phoenix, Arizona, USA

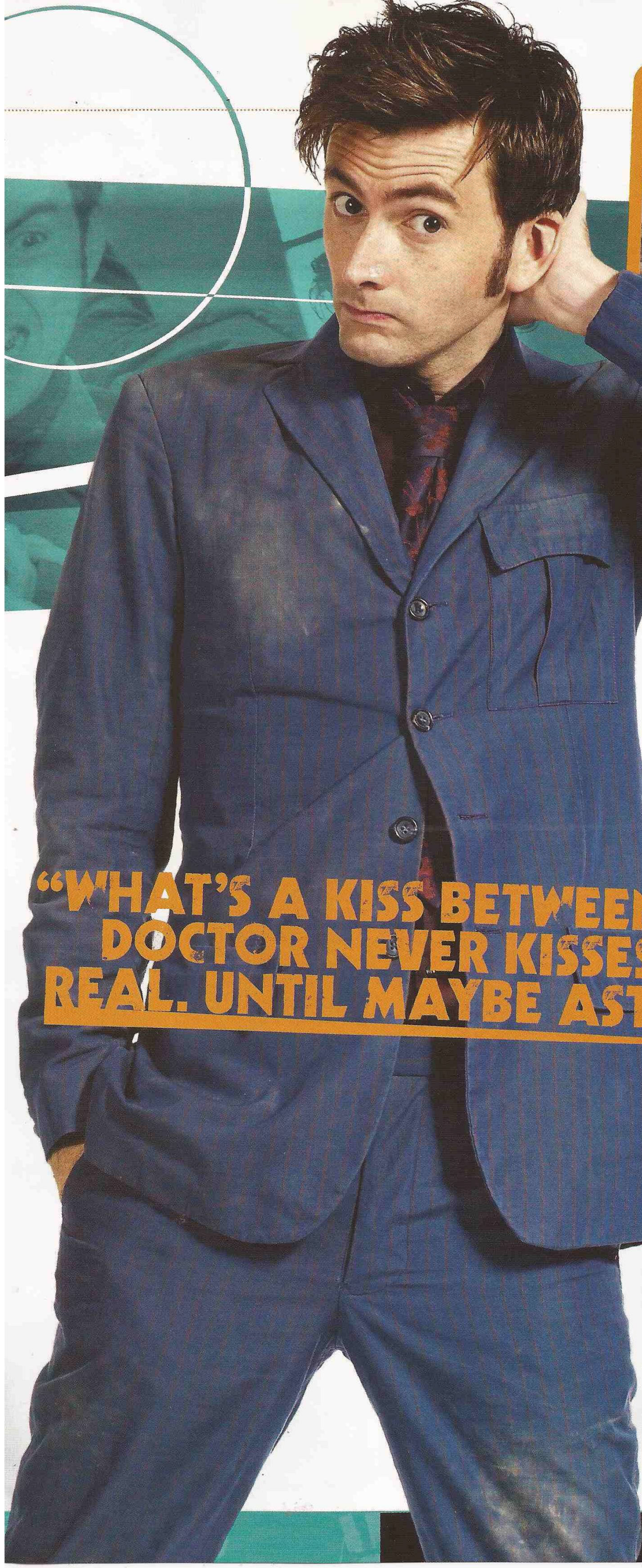
DT: "Squeezing up and down that staircase, through some very small spaces, which, on take 20, could get a little bit wearing. There were a lot of wind machines, and fireballs and things, but it actually was quite a pleasant shoot. It's nice that there was a real gang feel to it – the gang that goes through the whole story together. But it was a fun one to film. The big set-pieces, and all the stunt-y stuff, can sometimes be a bit uncomfortable, but it wasn't too unpleasant."

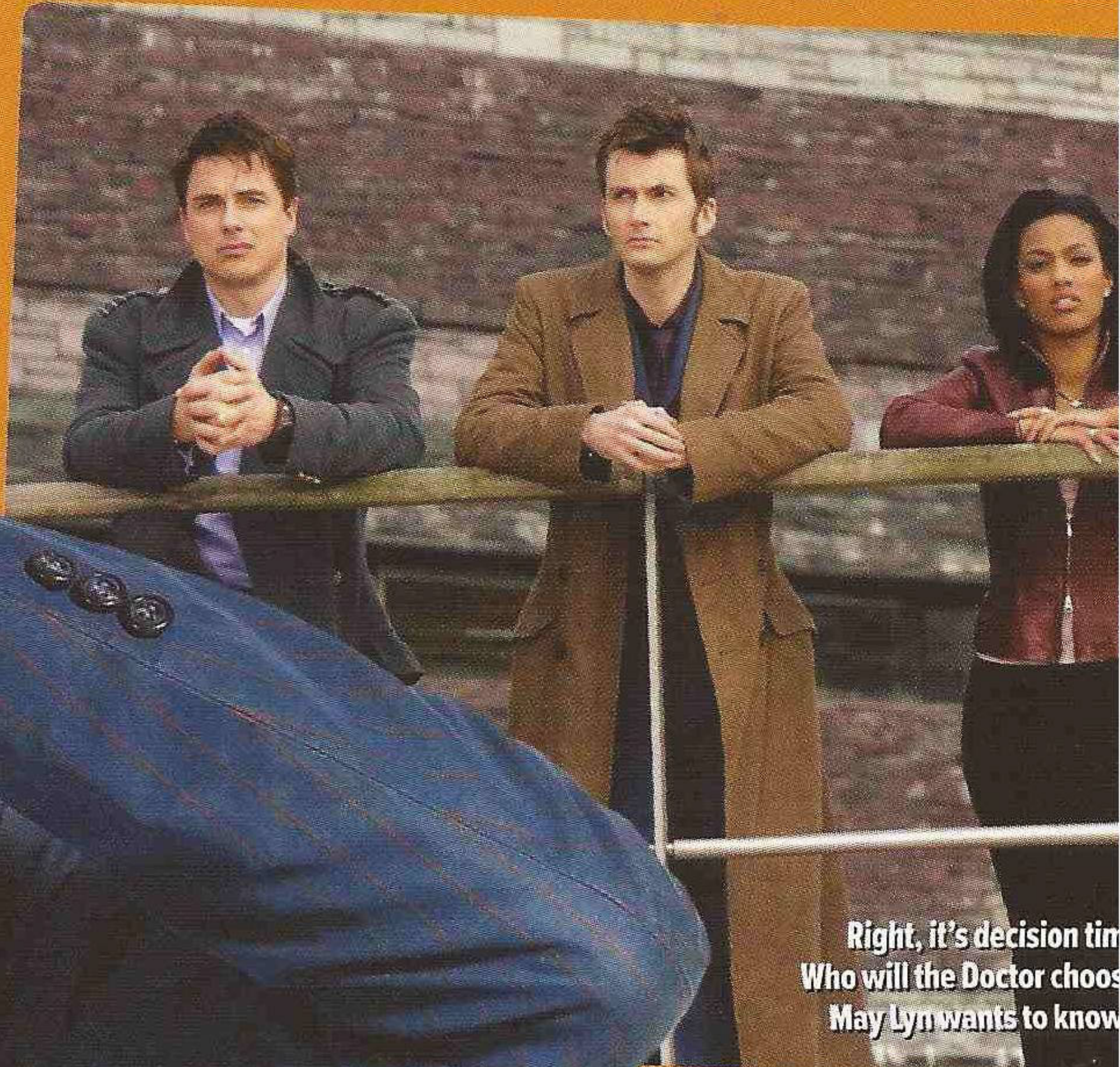
What has been your most challenging episode to film?
Alexia Sutton, 22, Hexham

DT: "Look at Alexia on her holidays! She has her bikini on. I want to know where she was on holiday. Clearly not a topless beach. Am I looking at this photograph too much? What was the question again? [Guffaws] Oh, most challenging episode. In some ways, the first one, probably, because I was setting down the barometer for what I wanted to do for x number of years. I was trying to allay any fears that I was going to be rubbish, I was trying to seize control of it, I was trying to establish myself in something that was going to be analysed and talked about and critiqued for years to come... so I suppose that first Christmas Special springs to mind. Also, physically, some of them were very difficult. For example, *42* was right at the end of the shoot, so we were all exhausted, and all that stuff bouncing about on the outside of the spaceship was very hard to do, because I wasn't actually suspended in zero gravity! And then maybe some of the more openly emotional stuff is challenging, and I guess that would be things like the end of *Doomsday* or *The Family of Blood*. In a sense, the stuff that's out of the ordinary is more challenging, but it's fulfilling as well, because you're getting to play variations on the part. It's a part that requires a continual front-footed energy. There's never really a day off in terms of the concentration that's required. But I'd much rather it was that way. It means it's very difficult to get bored."

Who has the best chat-up lines: the Doctor or Casanova?
Dave King, 43, Leicester

DT: "Well, the Doctor may spend his time trying to make chums, charm, educate, and inform, but I don't believe he has a chat-up line, whereas Casanova had several. Although, the Casanova that we told the story of [in 2005 BBC drama *Casanova*] was less of a lothario and more of an enthusiastic puppy dog, really, so I don't know if even he had chat-up lines in the traditional sense. The idea of a chat-up line is rather insincere, and I don't think either the Doctor or Casanova would indulge in that."
DWM: "What about David Tennant?"
DT: "Hah! I wish."





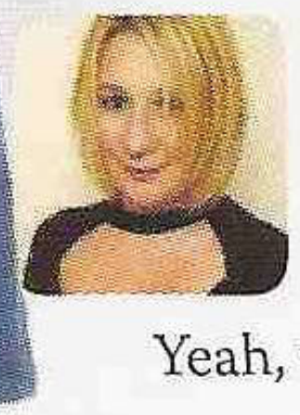
Right, it's decision tim
Who will the Doctor choos
May Lyn wants to know

Out of Rose, Donna, Martha, Astrid, and Captain Jack, who do you think the Doctor would sleep with?
May Lyn Ong, 14, London

DT: "That's a really saucy question. I don't think the Doctor would sleep with any of them, May Lyn. It's a family show! I don't think there's any shagging in the TARDIS."
DWM: "He's kissed all of them, though, except for Donna."

> **"WHAT'S A KISS BETWEEN FRIENDS? THE DOCTOR NEVER KISSES ANYONE FOR REAL. UNTIL MAYBE ASTRID. SORT OF."**

DT: "Well, what's a kiss between friends? There's always a reason for it. He's never kisses them for real. Until maybe Astrid. Sort of."



Please, please can I be your next companion?
Tamsin Triplett, 35, Newquay

DT: "She's cute. I think she could be. Yeah, why not?"

Apart from The Proclaimers, who's your favourite Scottish band/singer?
Anna Maxwell, 17, Edinburgh

DT: "That's difficult, because I have several. One of the first bands that I got passionate about was Simple Minds. In fact, the first concert that I went to see was them. What else? I was a huge Deacon Blue fan, and Ricky Ross went on to do some quite good solo stuff. I've gone through a Hue and Cry phase, a Hipsway phase, and there are the modern Scottish bands like The Fratellis and The View – I'm a big fan of both of them. Maybe I'd plump for one of them, just so that I look young and modern and down with the kids." ▸

YOU ASK... David

The Doctor downloads the latest episode of *Primeval* off the internet. Probably.

David Tennant prepares for the *Doctor Who* musical episode. Maybe.

Aside from *Doctor Who*, what's your favourite sci-fi TV series?

Jen Law, 20, Sydney, Australia

DT: "I'm loving the international reach of these questions. Um… aside from *Doctor Who*, I don't particularly have a favourite sci-fi series."

DWM: "Er… *Torchwood*?"

DT: "Oh, *Torchwood*! Yes, and *The Sarah Jane Adventures*! And I did always love *Blake's 7*…"

DWM: "The poorer cousin of *Doctor Who*?"

DT: "It was the grown-up cousin of *Doctor Who*. When I was a kid, *Blake's 7* was the edgy one. Actually, I watched *Firefly* [US series, created by Joss Whedon] recently, and that was terrific, but it was topped by *Serenity* [the movie based on *Firefly*], which is brilliant. He's very clever, Joss Whedon."

Primeval: stealing *Doctor Who*'s thunder, or charming imitation?

John Leivers, 28, Nottingham

DT: "I don't think it's either. It's very much its own creation, and all the better for it. How brilliant to have primetime drama for a family audience that's about the sort of things that drama has been scared of being about for a while. If *Doctor Who*'s success is part of the reason why such dramas are commissioned, then that's great, but that doesn't mean it's an imitation, or stealing anybody's thunder. *Primeval* is its own thing – and all credit to it, I say."

> "I AM A WORKAHOLIC TO AN EXTENT. YOU HAVE TO KNOW WHEN TO STOP... WHICH I HAVEN'T YET!"

Are you a workaholic?

Julia Leonard, 29, Glasgow

DT: "A girl with a wiener in her mouth! Oh, it's a chocolate wiener. Or is it a chocolate banana? I think I know her. [Grins] Am I a workaholic? I probably am to an extent, which is fine for a bit, but then you probably have to know when to stop, which I haven't quite worked out yet."

Of the three actors tipped to replace you as the Doctor (which I hope will not happen in the near future), who would you pick: Daniel Radcliffe, James Nesbitt, or Jonathan Rhys Meyers?

Elizabeth O'Malley, 21, Galway, Ireland

DT: "I can't imagine Daniel would really be in the frame. I think the three of them are probably very busy with other things. I would be very surprised if it were any one of them, but I'm sure they would all be very good in their own ways."

What are your views on the possibility of the Doctor regenerating into a woman? Me and my sister think it makes no sense at all.

Genevieve and Florence Dalley, 18 and 14, Warsash

DT: "It's difficult to know, isn't it? The thing is, when I leave, it will no longer be my responsibility anyway, so it wouldn't be for me to say."

DWM: "You won't care, will you?"

DT: "[Laughs] It's not that I won't care, I'll care very deeply, but I don't have the right to have an opinion on who should replace me, so I shall draw a veil."

DWM: "Right. Okay, one final question…"

DT: "Have you saved the best for last?"

DWM: "No."

DT: "Oh well, fire away…"

If you could go back in your life and 'bend the rules', what, if anything, would you change?

Lucy Horn, 25, Worcester

DT: "I would have a word with myself as a teenager. I think I could have handled things a bit better than I sometimes did. I could have maybe taken more opportunities that might have come up. [Chuckles] Are we done? Well, that was fun. What brilliant questions. I enjoyed that. We should do this again."

David Tennant was talking to Benjamin Cook. Next up, Doctor Who *producers Russell T Davies, Julie Gardner, and Phil Collinson have agreed to answer your questions. Only the sharpest, funniest, most interesting ones will be put to them, so why not sign up to Facebook and head over to* **DWM***'s page (www.facebook.com/group.php?gid=4701958740), where you can submit your questions?*

THE BEST OF THE REST

Which old *Doctor Who* story would you most like to have starred in?

Llinos Cathryn Thomas, 21, Nottingham

DT: "That's a very good question. [Long think] *Genesis of the Daleks*, for the scene with Davros."

If the iconic *Doctor Who* theme tune were ever ditched and replaced with a chart hit, which song do you think would be best suited?

Nicky Rowe, 14, London

DT: "Maybe *Chelsea Dagger* by The Fratellis? Not because it's got anything to do with time travel, but just because it'd be a great song to open any television programme with – really loud!"

As we have seen from *Blackpool*, you can sing and dance very well. Will you ever use those talents in *Doctor Who*?

Amy Hutchinson, 22, Coulsdon

DT: "Well, it's been talked about, but I think *Buffy* nailed the musical episode, really. If the story demanded it, I would slip on my dancing shoes, but it hasn't done as yet."

Boxers or briefs? And what colour are you wearing right now?

Danielle Ward, 18, Stowmarket

DT: "I own some lovely pairs of both, Danielle, but I couldn't tell you what colour I'm wearing right now; we're filming outside today, so my pants are under too many layers of thermals."

What's the last thing left in your selection box?

Chris Williams, 36, Liverpool

DT: "It used to be the Texan Bar, but they don't exist anymore, do they? Something involving nougat, possibly. I used to give the order in which I consumed my selection box a lot of thought, but I'm slightly less scrupulous about it these days."

Shops sold out?

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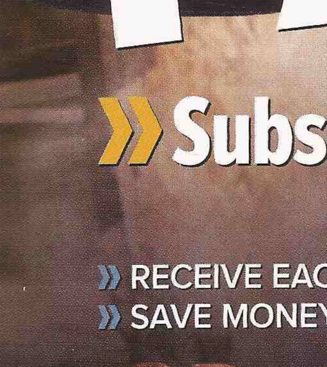
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“My first day on set was like stepping back in time!”

DISASTER AREA!

In Part Two of our *Voyage of the Damned* coverage, **Benjamin Cook** gets down and dirty behind the scenes...

So, what did you think? How was it for you? Were you captivated by Kylie? Beguiled by Bannakaffalatta? Mesmerised by Max? Engrossed by the Host? More's the point – what did you make of Her Majesty's dressing gown? Well, **DWM** loved all of these things, especially the dressing gown. But we've a confession to make. **DWM** might possibly, maybe, accidentally, just a little bit... have opened its presents early! It's Wednesday 28 November, and **DWM** has just devoured the *Doctor Who* Christmas Special whole, all 70-something dazzling minutes of it. We've stowed away in a screening room at BBC Llandaff, in Cardiff, where producers Russell T Davies, Julie Gardner, and Phil Collinson have just viewed the almost complete *Voyage of the Damned*. Afterwards, they have a few notes for sound mixer Tim Ricketts...

"We like the new theme tune," enthuses Julie, "but we're worried that the violins aren't loud enough."

"I'd like to push the sound effect of the meteoroids hitting the ship," chips in Russell.

"The Chief Steward's death," declares Phil. "Can we make the scream louder, please?"

Also, Captain Hardaker, *aka* Geoffrey Palmer, was supposed to be dead – but he blinked! No one had noticed that on a TV screen, but the picture in the dub is blown up to cinema-size. The shot must be sent to visual effects house The Mill, to be retouched digitally to remove the blink. "Can we get some money back from Geoffrey Palmer?" Russell jokes.

"You weren't method enough, Geoffrey!" hoots Julie.

"I don't think Geoffrey Palmer had ever got out of bed for so little money," admits Phil. "I felt ashamed. He's so lovely. Such a nice man."

Rewind 19 weeks. It's ten o'clock in the morning on Wednesday, 18 July. A people carrier draws up outside the Coal Exchange building, on Cardiff Bay, and out steps a diminutive figure, head hidden under a coat. The pint-sized star hurries up the stone steps, flanked by security men, and hurries inside. It's Jimmy Vee, Bannakaffalatta, a prime target for eager paparazzi! Also, his latex might melt if he stays out in the sun – or so he claims.

The Coal Exchange has been transformed into the *Titanic*'s Entertainment Lounge. Extras in evening wear mill about, and dance awkwardly with one another, watched over by the pokerfaced robot Host (information: they're way creepy). Amidst all the Christmas cheer and misjudged buoyancy (a spaceship called the *Titanic*? What could possibly go wrong?), Kylie Minogue – queen of the Damned – is serving everyone drinks. She's dressed as a waitress (information: *phwoar*!), and looks less anxious than she did at the read-through earlier this month.

"At the back of my mind, I was wondering how she was going to cope," admits Phil. She hadn't been involved in the day-to-day slog of filming for a long while, and she'd been ill the previous year, and it was a physically demanding role. I was wondering whether she'd get really tired. Is she going to get through this? Well, shame on me! In the event, she turned up prepared, worked long days, worked really hard, and everybody fell in love with her."

"Is Bannakaffalatta gay?" asks Kylie's creative director, Will Baker, while La Minogue struts her stuff in the Entertainment Lounge. "Look at him dancing! He's really good!"

"But he fancies Astrid," reasons Edward Russell, the show's senior brand executive, "so he *can't* be gay."

The *Titanic* is rocked to its very foundations. Is Astrid Shocked by the power?

Will's eyes narrow. "So he can dance, he looks dapper in a suit, and he's fallen in love with Kylie? Bannakaffalatta is so a gay, and I claim my five pounds!"

The next day, the cast and crew have reconvened in an abandoned chemical plant at the Mamhilad Park Industrial Estate, just outside of Cardiff. It stinks in here. It's cold, wet, and horrid. "It's going to give me an ulcer," predicts Phil. At least we're inside. Today, the Doctor meets Dr Evil... erm, Max Capricorn. David Tennant is pulling off the dinner-jacket look at least as well as Bannakaffalatta did yesterday, while his co-star, George Costigan, is more head than tails in his specially constructed, incredibly cumbersome, remote-controlled 'Max Box'. How fast does it go?

"It reaches a reasonable lick," David tells **DWM**, but adds: "It has shades of K9 about it, doesn't it?"

"I love the Max Box," says Kylie. "I think I might ask to have a go on the last day."

"Am I making eye contact with David?" asks George, after heaven-knows-how-many takes.

"Straight away," replies James Strong, the director. "But can we wipe the tyre marks from the floor, please? It should look as though Max *hasn't* rolled out a hundred times already. And no sneezing in there, George!"

By Friday lunchtime, the *Doctor Who* team has moved onto Kylie's heroic turn in a forklift. ("Mr Capricorn," she says, "I resign!") But it's our third day at Mamhilad Park, and it still stinks. This morning, Kylie arrived sporting a rather fetching plastic headscarf to keep her luxurious locks in fine form. "I'm a bit hot under the lights," she admitted. "And what's that smell? It *stinks* in here." See!

It's a funny old sight: international pop icon Kylie Minogue sat in the driver's seat of a forklift truck – 'Warning: Machine Must Be Operated By Authorised Personnel Only' – squared up to Max ▶

"KYLIE TURNED UP WELL-PREPARED, WORKED LONG HARD DAYS, AND EVERYONE FELL IN LOVE WITH HER!"

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Jump on board! Kylie tries to Step Back in Time...

The Doctor meets the head of the whole operation...

Capricorn's head-in-a-box combo. But we always knew that it would be. "Look, it's *Driving Miss Daisy*," exclaims Kylie, gripping the steering wheel.

"It's a laugh, innit?" says David. "Do a seven-point turn, Kylie! It looks quite complicated, the number of gears you've got there."

She nods. "They're only letting me touch this one."

"Why that one?"

"I don't think it does much. Basically, they don't trust me."

"The main difficulty," says Phil, "is that you've a sequence where you've got an actress who has to drive a vehicle, and she's not able, for safety reasons, to drive that vehicle. And it's Kylie Minogue, so you're not exactly going to say, 'Would you mind going off for three weeks to get a HGV licence!' Then again, once you break it down into shots, and storyboard the whole sequence, and if you're clever with your cameras, she doesn't actually need to drive it. You can use a stunt double for a lot of the moving shots. If you move the camera in certain ways, you can make it feel like the camera is still and the forklift is moving."

"It's a great scene," says Kylie, "for letting out what aggression I have. I feel quite powerful sat here behind the wheel." But she has a question: "James, where does the Host's halo hit?"

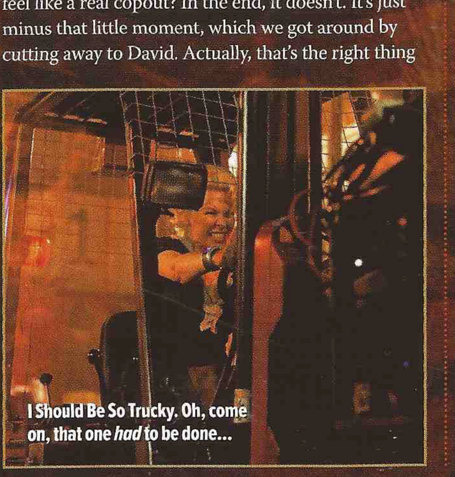
"At the back here," he says, showing her on the forklift. "David will stand there, the halo hits the truck, and then we're close on you, Kylie, as you realise what you've got to do. You look at David, and you make the decision to slam off the handbrake just from that look. Is Astrid saying, 'I'm sorry,' do you think?"

"No, I don't think so," considers Kylie. "She just steps on it."

"On the take, we'll throw the halo," explains Peter Bennett, the First AD, "but we won't on the rehearsal because, um, we're running out of halos."

> "IT'S KYLIE MINOGUE, SO YOU'RE NOT GOING TO ASK HER TO GO AND GET AN HGV LICENCE!"

"The shot that we were unable to get," details Phil, "was actually the forklift and the Max Box together, tipping over the edge of something. Yes, we could have pulled it off, we could have strung up the two vehicles on wires, but it comes down to this: is that shot really worth the thousands of pounds that it's going to cost? And often the answer has to be no – so long as the ending doesn't look rubbish. Is it going to feel like a real copout? In the end, it doesn't. It's just minus that little moment, which we got around by cutting away to David. Actually, that's the right thing to do, because he's the person that you want to see reacting."



I Should Be So Trucky. Oh, come on, that one *had* to be done...

It's Tuesday 24 July now, and the call sheet tells us that today's sequences are 'Chaos As Meteoroid Hits', 'Ceiling Collapses', and the slightly less ambitious 'Shaking Subsides'. It's our last day in Mamhilad Park, so things are looking up. "Here we go, then," calls out Peter. "Nice and quiet, thank you. Just to remind the actors – there are no effects on this take. This is just a rehearsal."

Kylie is raring to go. "Ohh!" she grins. "When do we get to blow things up?"

After the rehearsal, the boys from Any Effects prime several explosives. Eventually, the team is ready for a take. "There'll be a fireball right here," explains Any Effects' Danny Hargreaves, standing barely three feet from the camera.

"So it's bang, bang, whoosh?" checks Jon Vidgen, the second camera assistant. There are three cameras shooting this, to capture the explosion comprehensively. "If our faces are a different colour afterwards, you'll know that we've been charcoaled."

Danny: "Does anyone want goggles? Or earplugs? Anyone? No?"

Peter: "Everybody ready? Speak now, or forever hold your peace! Good luck..."

"You still get nervous," admits Phil, afterwards. "Every time. You can never not. It's part of the curse of this show, in a way, that there are so many physical effects. For a show that has so many stunts and physical effects, and I'm touching wood – erm, I hope this is wood – we've never had a major accident. We've had bits and pieces go wrong – people have been cut by swords and things – but we've got a really good safety record, given the number and complexity of our special effects, and that's because we assess every risk before anyone so much as walks onto the set. It's a dangerous show to make."

The fireball is immense. **DWM** feels the heat on its face, and the rush of the epinephrine everywhere else. The cast threw themselves onto the floor with impeccable timing. "What did it look like?" asks Clive Rowe, who plays Morvin.

"Incredible," reports Phil, who watched it on the monitor.

“I’ve always wanted to do something like that,” says Clive.

The other Clive, Mr Swift, aka Mr Copper, is especially chuffed with his meteoroid response. “Whose movement did you notice in particular?” he asks Phil. “No, that’s an open question! Who caught your eye in particular?”

“The fireball caught my eye,” replies Phil, diplomatically. “But you can see right up Foon’s skirt,” the producer chuckles, when James plays back the footage.

Sixth Doctor Colin Baker visits the set, and it’s smiles all round from producer Phil Collinson, Tenth Doctor David Tennant and executive producer Russell T Davies.

Spinning Around…

In the wee small hours of Tuesday, 31 July, the cast, the crew, and Bannakaffalatta, are shooting in Cardiff city centre – the scene where the tourists are beamed down to Earth. John Street is festooned with Christmas decorations, and blocked off at each end. To cross the threshold, you need a special coloured wristband. Yes, that’s how tight security is tonight! **DWM** has such a wristband. Bernard Cribbins has joined us on set, playing Wilf (a character who will soon rise to greater importance, although Bernard doesn’t quite know it yet), and he’s brought his own costume. “We should get more of them to do that, quite frankly,” teases Russell, who’s visiting the set. It’s funny how he didn’t visit when we were stuck in the murky depths of Mamhilad Park. Well, he’s no fool.

“I picked it myself this morning,” explains Bernard, brandishing a sprig of holly, “but the berries were green, so I had to paint them red!”

As if filming on the streets of Cardiff with Kylie Minogue isn’t surreal enough… the Sixth Doctor himself, Colin Baker, turns up! He’s appearing on stage in Cardiff this week, and was invited here at the last minute by *Doctor Who Confidential*. He’s introduced to David (“Don’t I look good now?” Colin jokes), and to Bernard (“Are they treating you nicely?” Colin asks him. “And why are you dressed as a Christmas pudding?”), and to the Princess of Pop. “It wasn’t like this in my day,” beams Colin.

“Oh, but this isn’t normal,” insists Russell. “This is Kylie! You mean you didn’t have this with Kate O’Mara?”

“This is my last night,” Kylie tells Colin. “I’m off to Ibiza tomorrow. I’ll miss this.”

“You’re dealing with a woman who can’t walk into anywhere without somebody knowing who she is,” Phil tells **DWM**, afterwards, “and that is fame beyond anybody’s imagining, really. She’d gone out shopping the previous week, and virtually brought the King’s Road to a standstill. The police had to get her out of this shop, because there was almost a riot, so I suppose I was nervous of the size of her fame, and what that meant to us, and how disruptive that would be. We brought in a team of close protection people for Kylie, security specialists, people who’d been with journalists in Iraq, who were used to dangerous and high-profile security work. To be blunt, I didn’t want to be faced with some stalker breaking into her hotel room, or somebody getting onto the set and attacking her, because that is the scale of her fame – people are obsessive and mad about her. And the paparazzi interest in her is massive, and that had to be managed. But the fear was worse than the actuality, partly because we put all these measures in places, but also she is very used to it.”

“I’m sure you’ll all be very sorry to hear,” announces Peter Bennett, at the end of the night, “that that’s a wrap on Miss Minogue.” ▸

DEBBIE CHAZEN

Hello, Debbie. What do you make of Foon Van Hoff?

“I love her! She’s the sort of Shelley-Winters-in-*Poseidon* character – *The Poseidon Adventure* – because she sacrifices herself to save everyone else, which is rather touching. I don’t often play nasty characters, but Foon is easy to like, because she’s salt-of-the-earth – and this is her dream come true, to go on the *Titanic* spaceship. It’s her dream trip, and it all goes horribly wrong.”

On the up side, few women can pull off an Amy Winehouse beehive.

“For the first time in my life, I’m over five foot! [Laughs] Well, I’m normally five-foot-one, but with this I’m about – I don’t know – seven-foot-three? It keeps my head nice and warm. It doesn’t feel like work; it’s like I’m just messing around. But you have to treat it seriously, because it is serious drama. In this particular episode, everyone dies. Foon’s husband dies, and she kills herself, so it’s not exactly a laugh a minute. [Chuckles raucously] No, no, you always have to take it seriously, otherwise it looks like you’re taking the mickey.”

Two hearts beating together…

Have you watched *Doctor Who* before?

“I was never a fan as a child, even though my late father was in an episode [Albert Chazen played a scientist in 1967 serial *The Moonbase*]; that was before I was born. But because I’d worked with Russell T Davies before [Debbie played ‘Big Claire’ in Russell’s 2004 drama *Mine All Mine*], I made a point of watching the new *Doctor Who* – and I’m hooked now. It’s the only programme that I’ll tape if I’m going out. It’s a dream come true to work on it. It’s been the best job ever. I’m working with David, and Kylie – for God’s sake, *Kylie Minogue*! It’s mental! I get terribly star-struck by most people, and can’t look them in the eye until I get used to them, but Kylie is so down-to-earth, and so lovely, and so pretty, you just want to look at her all the time.”

Will you be watching *Voyage of the Damned* on Christmas Day?

“Well, my family is Jewish, but I love Christmas. I’m quite non-religious. I’m the black sheep of the family! I get so excited on Christmas Day, even though I know that Santa hasn’t left me any presents – he’s not interested in the Jewish kids. [Laughs] Besides, I’ve been bad all year. On Christmas Day, I’ll have my boyfriend over, my sister, her husband, and their two boys – and the two boys are big *Doctor Who* fans, so they’re very excited, We’ll all be watching it together, and I’ll be watching them watching me. Actually, I won’t, because this is one job where, because of all the green screen, it’ll be quite nice to finally see what I was screaming at and running away from!”

Debbie Chazen was talking to Benjamin Cook.

CAROLS
CAMD
CHRISTMAS IN
The Examiner

Word is Out! The Doctor and Astrid meet newspaper vendor Wilf (Bernard Cribbins).

It's Never Too Late… Er, except when it is.

A round of applause. "Thank you everyone," says Kylie. "I'm so proud to have been part of this episode, and I'll miss you all lots. I'll send you all a postcard from Ibiza."

As Kylie makes her getaway in a hatchback, we just stand there in the street and watch her go. "Let's all wave," suggests Russell, so we all do. "Oh, this is mad," he says, after a couple of minutes, so we all stop.

Kylie may have gone, and 'security' is once again two blokes and a retired police dog, but life goes on. It's Wednesday, 1 August, and **DWM** is standing on a grassy patch of Cardiff Docks, where the cold is made all the more acute by a) the artificial snow that covers the ground and fills the air, courtesy of Any FX, and b) the text messages from Russell, pointing out that he can see us from his nice and warm flat across Cardiff Bay. The TARDIS, too, is sprinkled in white stuff, and looking kind of magical, which warms **DWM**'s cockles ever so slightly. "Are we able to put some more snow on their clothes?"

CLIVE ROWE

SHORE LEAVE
TICKET

Hello, Clive. How are you getting on with Mrs Van Hoff?

"Debbie Chazen and I clicked immediately. She's a joy to work with, and an incredibly talented woman. I just hope she feels the same about me! It helps if you get on with the person that you're supposed to be in a romantic relationship with, although it's not compulsory, I suppose. One of my favourite stories is about the two leads in *Gone With the Wind*, Vivien Leigh and Clark Gable, and I don't know if it's true – but apparently they didn't get on at all. The only way that Clark could get through the shoot was to starve himself, and then he'd get on set and be so hungry, when he was looking at Vivien, that he'd pretend that she was a piece of cooked steak! [Chuckles] You'd get those long, yearning looks..."

Have you done that at all? Are you imagining that Clive Swift is a tasty sirloin?

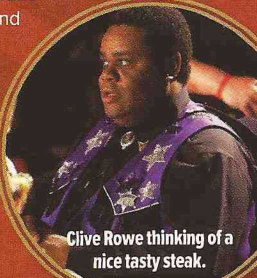
"[Laughs] You do whatever you have to do to get through it, but no, no, thankfully not. It's an amazing company of people. I'm working with the demigod that is Bernard Cribbins!"

And what do you make of Kylie?

"She's absolutely lovely. There's no unpleasant side to her. I'd seen her in *Neighbours*, but I'm a little too old to have followed her music. But I realise that she's a megastar. I was speaking to her about her exhibition at the Victoria and Albert Museum, celebrating her success as a fashion icon, because that's amazing. That's forever. The V and A! That's fossils, that's dinosaurs, that's Kylie."

How will you be celebrating Christmas?

"I'll be watching *Doctor Who*! I'll probably be alone on Christmas Day. When I'm with a partner, I've had some lovely times, but I don't fear Christmas on my own, which is lucky because... this is going to sound really depressing, but Christmas Day can be one of the loneliest days of the year if you're on your own. It can be hard. You're a pariah for 24 hours. This may sound a little indulgent, but at least I'll have *Doctor Who* to watch this year."



Clive Rowe thinking of a nice tasty steak.

Perhaps we could send over some DWM readers to keep you company?

"[Laughs] Don't you dare!"

We could run a competition. It'll be amazing! What would the question be?

"To win a Christmas with Morvin? Er... how many courses would Morvin eat on Christmas Day?"

Brilliant! What's the answer?

"The answer is: over what time period? Your readers would have to be enough on the ball not to say 12, or seven, but to question over how long. Then I'd say, 'Now we can sit down and talk!'"

Clive Rowe was talking to Benjamin Cook.

Earth is so beautiful… On a Night Like This! OK, we're almost done with the Kylie songs…

David Tennant checks the script during a recording break.

requests James, referring to David and Clive Swift. "It was okay in the wide shot, but they look a bit too clean in the close-ups."

"It's a super scene," remarks Clive to David, in between takes. This is Clive's last day. "Phil the producer said to me earlier, 'You've been very entertaining.'"

"Did he?"

"I said, 'What about on screen?!'"

David smiles. "That goes without saying, Clive."

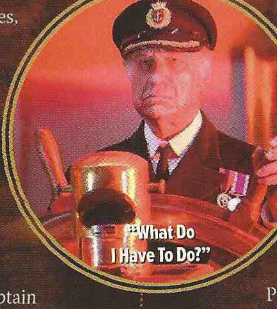
At Upper Boat studios (information: it's stopped snowing!), the Bridge is falling apart. Well, almost. Well, sort of. But not really. "James, I've just noticed, there's a gap in the set," says First AD Peter, pointing to a crack just above the portrait of Max Capricorn.

James: "Can we tape it up?"

Peter: "Let's give it a go. I hate new sets. I hate the teething problems."

It's Thursday, 2 August, and this is the scene where Geoffrey Palmer's Captain Hardaker pulls a gun on Midshipman Frame. "Do I see him going for the gun?" asks Russell Tovey, who, as Frame, manages to look quite dashing and, at the same time, a lot like Pob from trippy 1980s kids' TV show *Pob's Programme*.

"The gun just appears, really," explains James, "so let's up the panic, Russell – heighten everything. And Geoffrey, if you wouldn't mind showing us –"



"What Do I Have To Do?"

"My weapon?"

"Your weapon, yeah."

"We're using the same technology as with a real, live bullet," Faujja Sing, the armourer, tells **DWM**, "but transferred into a blank round, so the propellant burns really quickly, within seconds, and there isn't too much smoke. All you're getting is a flame out of the front of the barrel, but you do get unburned powder that comes out, which is why we never aim at an individual's face or open flesh; it's always either covered up, or we'll cheat the angle. Geoffrey was in the Navy years ago, and he fired these things with live ammunition, although obviously he hasn't done for a long time, so I've given him basic gun training, along with Russell, so that he can see and feel what to expect – the hot air coming towards him. That puts them both at ease."

"Have we flesh-coloured earplugs for Geoffrey," asks Peter.

"We never had earplugs in the Navy," smiles Geoffrey.

One loud bang later, and someone from make-up is covering Russell is sweat, blood, and dust. "Can we have some blood on the back of his hand?" asks James. "But not too much."

As the day draws to a close, there's just time for 80-year-old Geoffrey to be flattened by a girder. It's one of those 'only on *Doctor Who*' sort of moments.

"Let's get you down there, mate," says Peter, "and comfortable."

"I can't wait," laughs Geoffrey.

"Don't worry, it's a lightweight girder."

"I'd hope so," exclaims Geoffrey. "Otherwise, you're very strong. I can take my hat off, can't I?"

"Of course," says James. "Whatever's most comfortable, Geoffrey. But we need you to lie perfectly still. No moving. No blinking. Now, let's shoot this baby…" DWM

"THE PAPARAZZI INTEREST IN KYLIE IS MASSIVE, AND THAT HAD TO BE MANAGED. BUT SHE'S USED TO IT…"

Kylie Confides in Vee. And we're done.

JIMMY VEE

Hello, Jimmy. Tell me about Bannakaffalatta.

"Well, Bannakaffalatta, he's more or less cyborg. He's a really nice character, which makes a change for me. The Moxx [of Balhoon, from *The End of the World*] was a kind of good guy, but this one's more active, and he sort of falls in love with Astrid. She falls for him a bit. Kylie and him have… not a love affair, but along those lines – an understanding."

Is Kylie easy to fall in love with?

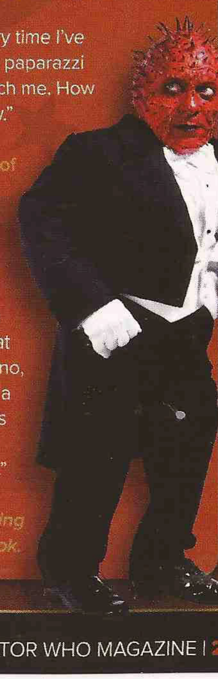
"She's really nice, yeah. I'd say, the first couple of days, she was a bit dubious, but after that she was just one of the gang. But it was a week and a half before she knew what I looked like, and that was only by luck! She was called in before me that day, so when I arrived on set, I thought, right, straight to Kylie's dressing room! I said, 'Hi, I'm Jimmy,' and she'd no idea. I said, 'I'm Bannakaffalatta,' and then she knew."

How long does the prosthetic take to apply?

"This prosthetic is an hour and 45 minutes. I've played the Moxx, the space pig [in *Aliens of London*], the Graske [in interactive adventure *Attack of the Graske*, and latterly *The Sarah Jane Adventures*], but Bannakaffalatta is slightly easier, because I have my own mouth and my own eyes; I'm not completely encased."

On the second week of the shoot, you were papped, in full Bannakaffalatta costume, smoking a cigarette. Now, Jimmy, this isn't the first time that's happened. When will you learn?

"[Chuckles] Yeah, every time I've done *Doctor Who*, the paparazzi always manage to catch me. How they do it, I don't know."



Maybe it's God's way of telling you to give up smoking?

"I'm not the only smoker on the show! Or the planet! But I'm the only one who gets caught. No matter what I do, they get me. 'Oh no, not again!' But there's a thrill there, because it's like my trademark. It's trademark Jimmy Vee."

Jimmy Vee was talking to Benjamin Cook.

TOUGH at the TOP

Verity Lambert

Verity Lambert, who died in November, was the first producer of *Doctor Who*, and one of the greatest pioneers in television history. Marcus Hearn looks back at the life of a remarkable woman once described as having "a soft voice, a beautiful face and a filthy temper."

Autumn 1963. Filled with a combination of excitement and trepidation, Verity Lambert strode the corridors of Television Centre on her way to an important meeting. Verity modelled her appearance on film star Audrey Hepburn – she wore a beautifully tailored suit and her hair was immaculately coiffured in the latest style. Verity was unusually young to be a producer at the BBC, and had only been in her new job for a matter of weeks, but she was determined to prove that she was just as capable as her male counterparts.

Verity greeted the BBC's Head of Drama, the outspoken and opinionated Sydney Newman, and they sat down to watch the title sequence of a new show called *Doctor Who*. The lights were dimmed and eerie patterns swirled into view, accompanied by the foreboding sounds of an ethereal theme tune. Here was something mysterious, new and innovative.

With a note of satisfaction in her voice, Verity said, "What do you think?"

Newman was furious. He turned to his most junior producer and declared, "I think it's awful. And I don't like the music either."

There was a shocked silence, before Verity squared up to her boss. "Sydney," she said with absolute conviction, "I think you're completely wrong."

Verity Lambert is surrounded by alien delegates for her final story, *Mission to the Unknown*.

Verity Ann Lambert was born in London in 1935, the only child of affluent Jewish parents. After the war the Lamberts moved from Woking to Hendon, where Verity and her mother found respite from ration book austerity at their local cinema. Verity was 11 when she saw the glamorous *Stage Door Canteen*, and was fascinated by its array of Hollywood stars all appearing as themselves.

Verity's accountant father could afford the best for his daughter, and in the 1940s that meant the Roedean school for girls in Brighton. Verity was put in the 'A stream', despite being a year under the average age in her class. She was bright, but an anti-authoritarian streak meant she was frequently disciplined by Miss Horobin, the school's fearsome headmistress. Verity found consolation in her love of English, but when she was 16 she was denied the opportunity to study it further. A sombre Miss Horobin informed Verity's parents that their daughter was "not university material," and she was sent home bitter and resentful.

Although Verity was devastated she was too shy to fight back. She harboured a romantic notion to attend a finishing school, but her parents ignored her and sent her instead to the prestigious Sorbonne.

After a year in Paris Verity's mother dispatched her to the St James's Secretarial College in London, insisting that a qualification would give her "something to fall back on."

When she was older and wiser, Verity realised that "what she meant was that if I couldn't catch a man I could still be a secretary."

After her colourful time in Paris Verity found St James's deeply depressing. She hated the work, and was so poorly motivated that the 12-month course ended up taking her six months longer. She left after 18 months, torn between fulfilling her mother's wish that she should find a man, and a deeper rooted desire to secure a meaningful job.

In 1955 she made ill-fated attempts to appease everyone. Aged just 19, she fell in love with a doctor and they got engaged, but she delayed committing to marriage and children. After several years he eventually grew disenchanted and they parted. Her working life got off to a similarly shaky start. Her experience at the Sorbonne got her a job typing French menus in the restaurant of the Kensington De Vere Hotel. She lasted a week. She then went to a firm of solicitors to type contracts, which she hated even more than typing menus. ▸

> 'IN 1956, VERITY COMMENCED HER JOB AS A SECRETARY AT GRANADA, HOPING TO MEET FAMOUS ACTORS...'

The *Doctor Who* cast – Carole Ann Ford, Jacqueline Hill, William Russell and William Hartnell – celebrate with Verity Lambert (centre) on 20 October 1964, after the completion of the series' first year.

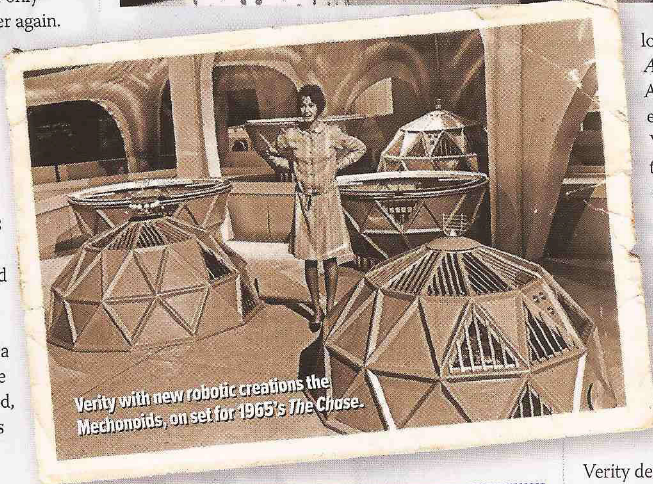
Aware that his daughter was unhappy, Verity's father called in a favour from his business contact Sidney Bernstein. With his brother Cecil, Sidney owned Granada Television, the ITV company recently awarded the franchise for Lancashire and Yorkshire. Granada went on the air in 1956, the same year Verity travelled to the Manchester offices of 'Granadaland' to commence her new job as secretary to the company's press officer. She was paid £7 a week and, being a keen autograph collector, hoped that her new role would give her the opportunity to meet actors and actresses.

Verity soon discovered that her boss at Granada was not really a press officer at all, but a documentary director. As a result, the pages of her autograph book remained empty. She filled the hours by typing envelopes and practising yoga on the office floor.

Perhaps unsurprisingly, after six months Verity was fired. A week later, however, she was asked to return, but either temper or tenacity dictated that Granada wasn't going to get away with treating her like that. She was indignant, and told them she would only return with a guarantee they wouldn't fire her again.

Granada showed her the door for the second time. "I was just stupid, really," she reflected, "and bloody-minded. And I also felt slightly uncomfortable that I had got the job as a favour to my father."

Having burned her bridges at Granada, Verity turned her attention to ABC Television, which broadcast to the Midlands and the North at the weekends. She arrived at ABC in 1957 to begin work as a shorthand typist, but she was very different from her colleagues – she had a hidden agenda to progress beyond the typing pool to become a production assistant. "I agitated to let people know I wanted to move on," she remembered, and was assigned to drama producer Dennis Vance. This was the break she had been looking for: Vance was the producer of *Armchair Theatre*, the anthology series that ABC proudly proclaimed as the television equivalent of 'Britain's National Theatre'. Vance offered Verity the chance to work on the programme, and she joined its small team of production assistants.


Verity with new robotic creations the Mechonoids, on set for 1965's *The Chase*.

In 1958 Vance went freelance, leaving vacancies as the producer of *Armchair Theatre* and ABC's Head of Drama. Both roles were filled by Sydney Newman, a chubby Canadian with a spiv moustache and an ebullient attitude. Verity was an elegantly dressed Roedean girl who was learning to mask her shyness with a girly flirtatiousness. They couldn't have been more different, but over the next few years Verity developed a deep admiration for Newman's commitment to 'kitchen sink' social realism. Newman, meanwhile, quietly noted his production assistant's talent. "Verity was very bright," he said, "and, to use the phrase, full of piss and vinegar. She was gutsy and she used to fight with me, even though she was not at a very high level."

Verity's resourceful nature came to the fore during *Underground*, an *Armchair Theatre* directed by Ted Kotcheff and broadcast live on 28 November 1958. Verity was in the control room and watched, horrified, as lead actor Gareth Jones collapsed and died mid-way through the play. Kotcheff hastily redistributed Jones' lines during the commercial break while Verity held everything else together.

In 1961 an ambitious Verity left England for New York, and the opportunity to become the personal assistant to prolific American producer David Susskind. She shadowed him for such iconic productions as Rod Serling's *Requiem for a Heavyweight*, and returned to England in 1963 in the hope of becoming a director at ABC. She claimed to have found her identity in America, but her sense of purpose was little use to her short-sighted bosses at ABC. It was made clear to Verity that there was no possibility of her becoming a director, as the company had no intention of hiring any more women for that role. Sydney Newman had been poached by an envious BBC to become its new Head of Drama, so Verity was left without an ally. She resumed her old position of production assistant and pondered her next move.

Over at the BBC, Sydney Newman was having problems of his own. Working with Donald Wilson, the Head of Series and Serials, Newman had spent the

PETER PURVES

Steven Taylor • 1965-66

My favourite memory of Verity is from *The Chase*, in which I had a brief cameo playing an incredulous American in the Empire State Building. I finished this five-minute piece and Verity came up to me immediately afterwards. I hadn't even left the floor. She asked me to join her and Dennis Spooner, the outgoing story editor, for a drink in the pub over the road. She offered me the regular role of Steven Taylor there and then. The following morning Dennis explained how I was going to join the series, and then Verity joined us for lunch. I can still picture her face, and her obvious pleasure at having cast this new character.

Verity's casting of Billy Hartnell was a masterstroke – he *was* the Doctor. And Verity was responsible for the programme being script-led, rather than character-led. I was never a great fan of the sci-fi elements in *Doctor Who*, but I thought our historical stories had fabulous scripts.

It was a great shock to discover that Verity had passed away, because I had been reunited with her as recently as the beginning of November. Together with the designer Barry Newbery and the story editor Donald Tosh we recorded an audio commentary for my first full story, *The Time Meddler*. Verity seemed in good spirits, and was full of the enthusiasm and energy I remembered her possessing when we did *Doctor Who*.

Verity did so many things in her career, but in terms of *Doctor Who* her legacy is the series' continuing success. She created the infrastructure that allowed the programme to grow into what it's become. ■

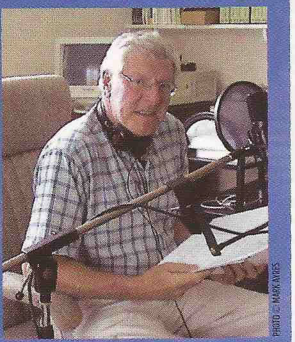


PHOTO © MARK AYRES

MAUREEN O'BRIEN

Vicki • 1965-66

I was very young when I worked on *Doctor Who*, and I was in awe of Verity's style and sophistication. Everything she did seemed so stylish; not just the way she dressed but the way she handled people and the way she always seemed to know the best places to eat. I was astounded to learn that she was only eight years older than me.

Verity was a sublimely capable producer. On the set she was very matey with us actors, the directors and the crew. You always felt as though she led as the chief member of a team, not as a person who was above everyone else.

I remember she invited all of us – Bill, Russell, Jackie and me – to her mews flat. I felt very awkward, and I think Verity made me feel a bit working class. Not on purpose, because she was always kind to me and it would never have occurred to her to do that, but I nevertheless felt rather over-awed.

She went on to achieve some great things in a field that was – and still is – dominated by men. One of the most important of those achievements was to commission Lynda La Plante to write *Widows*, and to subsequently give her so much control over her work.

The last time I saw Verity was at the National Film Theatre, and I must say I retained my sense of awe and timidity. Verity proved that ageism and sexism are rubbish, and I'm awfully sorry she's gone. ■

Verity with Susan actress Carole Ann Ford at *Doctor Who*'s press launch in November 1963.

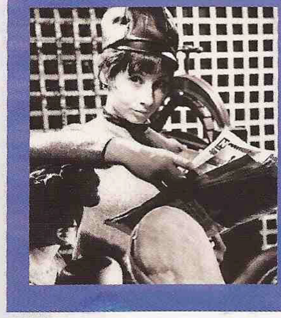
CAROLE ANN FORD

Susan Foreman • 1963-64

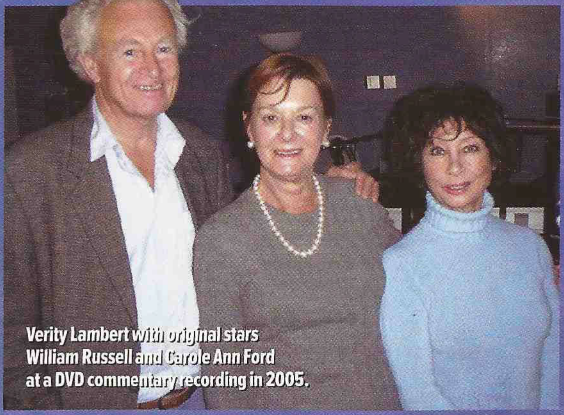
I was brought up to respect producers and directors, and that meant you didn't cross the line into friendship. I recall being rather in awe of Verity while I was working on *Doctor Who*, and I feel that it was only in the last five years I really got to know her.

A few years ago we were both asked to attend a *Doctor Who* cruise, where we joined a small number of fans for dinner in the evenings and we were largely left to our own devices during the day. Verity had been quite ill by this point, but you'd never have known it because she had such incredible energy. In the morning she steamed ahead of me on the jogging deck and at night she danced with my husband for hours.

Verity had never been on a cruise before and she enjoyed herself tremendously. We stopped off in Miami, which was where I discovered she was a shopaholic. We caught a cab and asked the driver to take us to the best shopping area. We arrived at this amazing mall full of the most divine shops, and the sparks flew off her as she darted around, looking at clothes and kitchen equipment. I'm no slouch, but Verity could shop for England. At one point I had to point out that there was a danger of her carrying excess luggage home!



When I think of Verity I remember her big, beaming smile, and I regret that we didn't get to know each other sooner. We had so much in common, and we could have been great friends. I shall really miss her. ■



Verity Lambert with original stars William Russell and Carole Ann Ford at a DVD commentary recording in 2005.

WILLIAM RUSSELL

Ian Chesterton • 1963-65

Verity had only been the producer of *Doctor Who* for a matter of weeks when she asked me to come to see her about playing Ian Chesterton. We had a very long chat and I rather fell for her in a way. I was immediately struck by her enthusiasm, and admired her determination in the face of all the jealousy and prejudice she faced at the BBC. A lot of people thought that Sydney Newman had taken a great risk in employing someone so young, and the old school were very wary of her. Some years before I had done a very long production of *Nicholas Nickleby* for these people and Verity ended up sweeping them all aside. She was very fashionable, very 'with it', and she really enjoyed the Sixties.

Verity and I ended up getting on so well that we invited her to join us on a family holiday in a cottage we rented in Suffolk. She was very athletic, and I remember we were on the beach together when she taught my oldest daughter, Vanessa, how to stand on her head.

Verity was also an excellent cook. When we were filming *Doctor Who* at Riverside Studios we all got very upset about the quality of the food, so she suggested we should each take turns in making lunch for the rest of the group. When it was Bill's turn he would bring in a basket from Fortnum and Mason's, but Jackie, Carole and I would always cook, and Verity would make the most marvellous things for us. We ended up vying with each other to see who could bring the best lunch!

The last time I saw her was after I returned to England following a long period in Africa. I rang around all my friends to catch up with them, and Verity suggested we had lunch together in a little restaurant round the corner from where she lived. I remember we took a table on the pavement and we talked about the old days. She was still looking ahead, though, and talked with enthusiasm about her current projects and the most recent series of *Doctor Who*. She was always up to date, and she never lost her instinct for what was going to be fashionable. It was the same instinct that I think prompted Sydney to hire her in the first place, all those years ago. ■

> 'VERITY WAS BEMUSED BY MALICIOUS RUMOURS THAT SHE HAD SLEPT HER WAY TO HER NEW ROLE AT THE BBC…'

early summer of 1963 devising a children's science-fiction series called *Doctor Who*. It was a bold new project for Saturday night family viewing, and it was envisaged to run for at least a year. Newman was struggling to find someone to produce it for him when he remembered his feisty production assistant at ABC. He knew that Verity had recently returned to England, and knew that she was restless. In June 1963 he dialled the number of his old office.

When Verity picked up the phone she was surprised to hear Sydney Newman ask her if she knew anything about children. Verity reminded him that she didn't have any, but he asked her to come and see him anyway. At the BBC, Newman told Verity about his plans for *Doctor Who*, and asked her if she wanted to apply to be the producer. As a cunning incentive, he added that he doubted she would get the job. Verity needed no persuading, and enthusiastically put herself forward. "Frankly," she later admitted, "if they had offered me the *Epilogue* I would have jumped at it."

Verity's arrival at the BBC was regarded with some suspicion – those who regarded Sydney Newman as the vulgar product of independent television were hardly likely to take kindly to his protégé. She was the only female drama producer at the Corporation and, at 27, was a good 20 years younger than any of her contemporaries. Personal and professional prejudices were rife, and in the canteen malicious gossip was spread about her sleeping her way to her new role. Verity was bemused by the rumours, as she didn't consider herself pretty enough to warrant them.

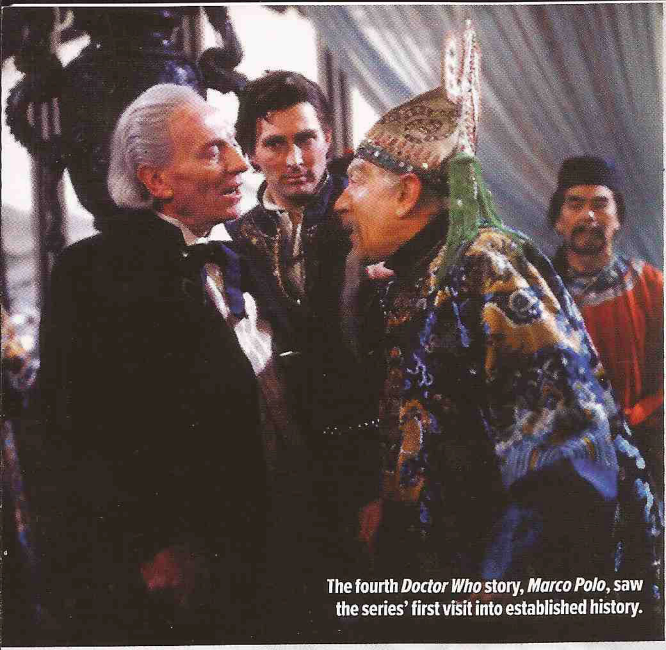
Verity was nevertheless prepared for a degree of hostility, and encountered it straight away when Newman introduced her to Donald Wilson.

"I don't think he liked her at first," said Newman. "She was too good looking, too smart alec-ky and too commercial television minded, and he was a rather snooty, typical BBC pipe-smoking type." Verity and Donald Wilson would eventually arrive at an uneasy truce, and then a mutual respect, but she was unable to win over the show's original director, Rex Tucker. "I think he looked at me and thought, 'Well here's this young woman and what the hell does she know about this? We'll pat her on the head, tell her not to bother and I'll do what I want to do with it.' This was something I simply wasn't able to accept, so he and I parted company. I think he went to Donald Wilson and said, 'I can't work with this dreadful young woman. Please take me away from this.'"

William Hartnell as Doctor Who in 1965's *The Crusade*. Verity had been impressed by the actor in the film *This Sporting Life*.

She found willing collaborators in the young Asian director Waris Hussein and her inventive story editor David Whitaker, but elsewhere in the corridors of the BBC lay treachery and deceit. "I was very much aware that I was a complete oddity in the Drama Department," she remembered. "I had to convince people who were running departments and giving us facilities, and a lot of them were very unconvinced for quite a long time. The Design Department in particular was absolutely horrendous and behaved abominably. It was completely unjustifiable, but in the end I won, so it doesn't really matter."

Perhaps Verity's greatest contribution to *Doctor Who* was casting its central role. Rex Tucker had wanted Hugh David to play the Doctor, but Verity rejected the suggestion on the grounds that the ▶



The fourth *Doctor Who* story, *Marco Polo*, saw the series' first visit into established history.

actor was too young. She offered the role to Alan Webb (who had appeared in the series *Knight Errant Limited* alongside Hugh David) and Cyril Cusack, but neither wanted to commit to a series. Verity next turned to William Hartnell, who was best known to television viewers as the hectoring Sergeant Major Bullimore in the Granada sitcom *The Army Game*. Earlier in 1963, however, Verity had been impressed by Hartnell's performance as the pathetic 'Dad' Johnson in the kitchen sink classic *This Sporting Life*. Verity knew she was casting Hartnell against type, but her decision proved to be inspired. "For me he was the best [Doctor]," she said. "He embodied the most complexity – he was sometimes dangerous or unpleasant, sometimes kind, sometimes foolish, but most importantly he was never a member of the establishment. He was always an outsider."

As the November transmission date loomed, Verity worked tirelessly to make Sydney Newman's vision a reality. *Doctor Who* could not fail – this was her first job as a producer. If *Doctor Who* failed, *she* would fail.

The press were informed that the first story in the new series would have the dramatic title *100,000 BC*, but despite some outstanding performances and inventive direction from Waris Hussein, the latter three episodes did much to diffuse the intrigue generated by the intense and mysterious opener.

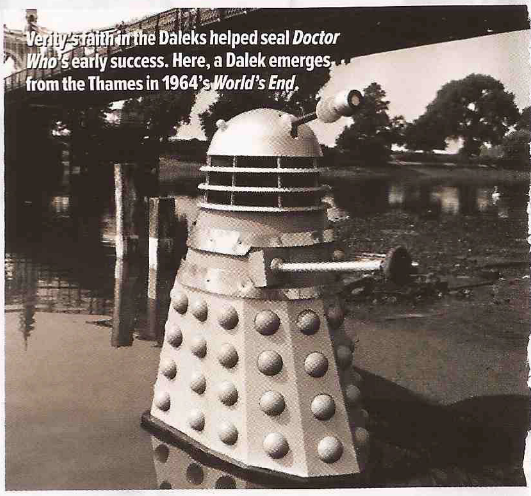
Better was to come in the second story, *The Mutants*, which introduced the Daleks. But even this was met with disdain by Verity's bosses. She recalled that Donald Wilson said, "This is one of the worst things I've ever read. It's utterly appalling. It can't go out." Wilson added the veiled threat: "I think this is the end of it," adding fuel to Verity's suspicions that the BBC would pull the plug on *Doctor Who* after its first 13 episodes.

Sydney Newman was watching television at home when he saw his first glimpse of a Dalek, and he angrily summoned Verity to his office on Monday morning. Newman prided himself on being an aficionado of literary science-fiction and had nothing but contempt for stories that featured what he called 'BEMs' – Bug-Eyed Monsters. As he bawled her out, Verity stood her ground. He remembered her protestations: "She said, 'Honestly Sydney, the Daleks aren't Bug-Eyed Monsters; they're human beings who are so advanced that their bodies have atrophied and they need these casings to manipulate and do the things they want.'"

Of course, history records that it was Verity's 'BEMs' that effectively launched *Doctor Who* to the public. The success of the Daleks proved that Verity now had a better understanding of *Doctor Who* than its creators, and Newman in particular took a back seat. "The best thing I ever did on *Doctor Who* was to find Verity Lambert," he said in later years. "Ideas are a dime a dozen. Anybody can get an idea but it's what you do with it, and I did the right things with it. The biggest right thing was getting Verity."

Under Verity's guidance, *Doctor Who* enjoyed enormous success with a bold mix of historical and fantasy stories that went either forwards, backwards or 'sideways' in time. It is to her considerable credit that the series enjoyed many of its highest ever ratings during a period when it was at its most experimental. The third adventure, *Inside the Spaceship*, was set entirely within the TARDIS and was a science-fiction take on the intense kitchen sink dramas that had been a mainstay of *Armchair Theatre*. While seemingly fearless about what she put on screen, Verity was scrupulously careful behind the scenes; *Inside the Spaceship* required next to no additional sets and helped her to amortise the considerable cost of building the TARDIS control room. The two-parter also rounded off the first 13 episodes of *Doctor Who*, creating a neat package to fit a quarter-year schedule should the series have been cancelled.

The BBC was by now delighted with the show's success, however, and Verity forged ahead. The programme's first recording block ended with the relatively lavish *The Dalek Invasion of Earth*, a show that took the creatures beyond the poky confines of Lime Grove Studios and onto the streets of London. For Newman, this was the perfect blend of intelligent science-fiction and social realism. "That was so wonderful," he enthused. "I loved it and I grew to love the Daleks like everybody else." *The Web Planet*, which deposited the crew of the TARDIS on an inhospitable planet dominated by man-size insects, was even more audacious but rather less accomplished. Verity later admitted that *The Web Planet* was probably over-ambitious for a programme with a budget of a mere £2,000 a week, but she learned from her mistakes. Audiences continued to flock to the show, giving her the confidence to attempt one episode, *Mission to the Unknown*, that didn't feature any of the regular cast at all.



Verity's faith in the Daleks helped seal *Doctor Who*'s early success. Here, a Dalek emerges from the Thames in 1964's *World's End*.

'VERITY LEFT DOCTOR WHO IN 1965, HAVING SET A HIGH STANDARD THAT WOULD BE DIFFICULT TO MATCH...'

Verity at the 1969 Society of Film and Television Awards.

Verity spent two years on *Doctor Who*, handing over to a new producer, John Wiles, at the end of August 1965. She produced 19 stories in total, earning a SFTA nomination and ratings in excess of 13 million. She had created not only the foundation for the series but a standard for its critical and popular success that subsequent producers would find difficult to match. Verity had been lucky to find *Doctor Who*, but *Doctor Who* had been much luckier to find her.

The success of *Doctor Who* earned Verity a reputation within the BBC as Sydney Newman's alchemist, and in the mid-1960s he threw a couple of similarly tricky assignments her way. The first was a twice-weekly soap opera called *The Newcomers*, about a London family adjusting to life in a new town. Working with Colin Morris, the writer who devised the series, Verity got the show on the air in just five weeks. It would run for a total of five years.

A Zarbi operator is helped into his costume for perhaps Verity's most ambitious *Doctor Who* story, 1965's *The Web Planet*.

Verity Lambert

After the first eight episodes of *The Newcomers*, Newman presented Verity with her next project – an offbeat fantasy series called *Adam Adamant Lives!*. While at ABC, Newman had devised *The Avengers*. The series had outgrown his original concept and become something of an international phenomenon. Newman was hoping he could repeat that success for the BBC with *Adam Adamant*, but the format – in which an Edwardian adventurer awoke from deep freeze to find himself in 1966 – was deeply flawed. Despite an engaging performance from leading man Gerald Harper, Adam Adamant's stuffy bemusement with Swinging London became rather tedious for an audience that was always one step ahead of their hero.

"*Adam Adamant* didn't work as well as I'd hoped," said Verity in 1992. "People still keep telling me they loved it but I wasn't satisfied and I had a crisis of confidence. I'd go to bed, take two really strong sleeping pills and sleep for four hours. But I was so anxious I'd wake up and I couldn't get back to sleep again. It was very frightening."

Happier times were ahead on 1968 compendium *Detective* and the anthology series *W. Somerset Maugham*, which was awarded best drama series of 1969 by the Society of Film and Television Arts.

At the beginning of the new decade, Verity became dissatisfied with the projects she was being offered and decided to 'leave the womb' of the BBC. In 1971 she accepted an offer from London Weekend Television to produce the new drama series *Budgie*. The show, which starred former pop star Adam Faith as a small-time confidence trickster, proved to be a critical and popular hit. *Budgie* was a major step forward for Verity, who had now made an impact in the independent sector. "I could produce without the BBC," she said, "and that really gave me confidence."

In 1973 her personal life was transformed when she married the television director Colin Bucksey. Verity was 36, and her husband ten years her junior. For a while Verity was happy; she was a good cook, and eagerly balanced her career with what she saw as the responsibilities of a housewife. When the subject of children came up, however, she worried that that she was too preoccupied with her work to be a good mother. She suggested to her husband that they should adopt an older child, but nothing happened.

Verity could now choose the work on offer and briefly returned to the BBC to produce *Shoulder to Shoulder*, a drama series about the Suffragette movement, before taking on her first executive position. In July 1974 she became the Head of Drama at Thames Television, and relished her powerful new role. During these halcyon days she initiated and oversaw a staggering array of programmes which are now regarded as classics: *Rock Follies* (1976), *Edward and Mrs Simpson* (1978) and *Rumpole of the Bailey* (1978-1992) were all produced under her aegis. Arguably the greatest of her programmes from this period was the groundbreaking ITV Playhouse production *The Naked Civil Servant* (1975), which starred John Hurt as the notorious 'stately homo' Quentin Crisp. "The essence of good drama is conflict," said Verity. "I never thought of *The Naked Civil Servant* as controversial. The subject was controversial, but I felt the screenplay was extremely illuminating about homosexuality. In fact we had very few letters of complaint."

In 1976, and while still at Thames, Verity joined the company's filmmaking division, Euston Films. In 1978 she became Euston's chief executive, and the following year cast George Cole as the irrepressible con-man Arthur Daley in *Minder*. ▶

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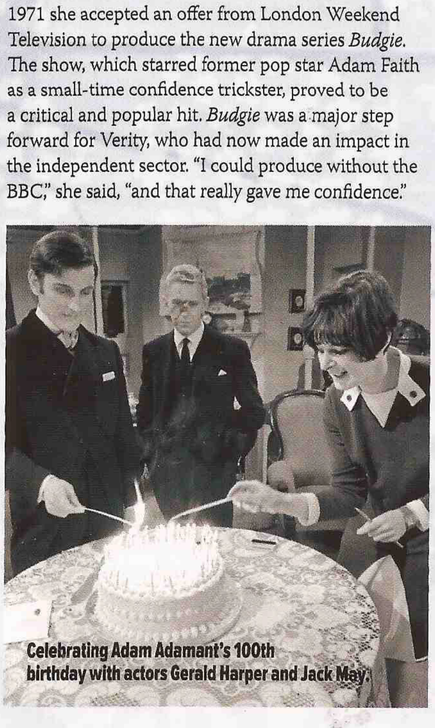


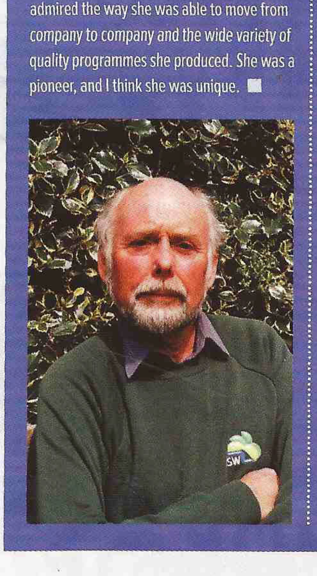
Celebrating Adam Adamant's 100th birthday with actors Gerald Harper and Jack May.

CHRISTOPHER BARRY

Doctor Who director • 1963-79

Verity was very young but she was resourceful, and very good at getting the best out of people. In one of my episodes of *Doctor Who* there was a scene in which some creatures or characters went on a rampage and completely wrecked the set. This was an important part of the story, but unfortunately I felt it had gone badly. There was no possibility of rebuilding the set and doing it again – there simply wasn't time. At the end of the day I was feeling rather dejected and I went to get in my car and drive home. Before I could leave, however, Verity appeared in the car park, and crouched down beside my car door. She had followed me out to reassure me – the scene would cut together fine in the edit and everything would be all right.

Aside from those personal qualities, I later admired the way she was able to move from company to company and the wide variety of quality programmes she produced. She was a pioneer, and I think she was unique. ■



RAYMOND CUSICK

Doctor Who designer • 1963-66

In the early days of *Doctor Who* Verity knew exactly where we were going and steered us all with absolute determination.

After the broadcast of Story B, as we called it, she asked me to come into her office. She showed me some sacks of mail that she had received, one very large and one much smaller. She pointed to the small sack and said, "That's the mail for William Hartnell and the rest of the cast." Then she pointed to the much larger bag and said, "And that's the sack of letters from people asking us to bring the Daleks back!" At that time *Doctor Who* was under threat from the powers that be on the sixth floor of Television Centre, and Verity knew that the response to the Daleks was just the ammunition she needed to keep the show on the air.

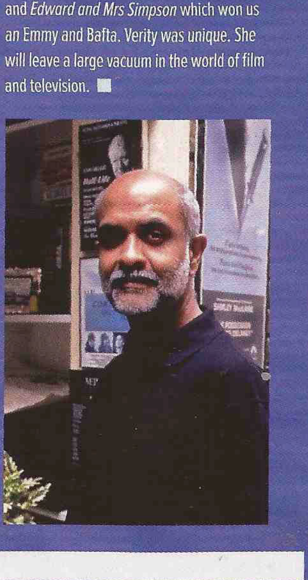
We were all young when we started making *Doctor Who*, but Verity faced additional pressure because she was a woman and because she had come from ABC – a commercial television company. But she accepted the challenge and proved all her critics wrong. There were people at the BBC who hated science-fiction, but I thought *Doctor Who* was a great chance for me to spread my wings and I think Verity felt the same. ■

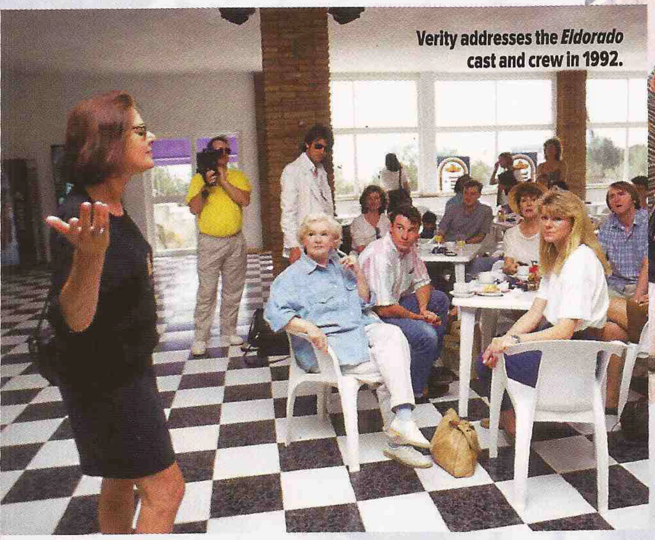
WARIS HUSSEIN

Doctor Who director • 1963-64

Verity was not only my producer but a lifelong friend from the earliest days when we were assigned a programme called *Doctor Who* by the then-Head of BBC Drama Sydney Newman. We were both at the beginning of our careers and anxious to do the best we could. Neither Verity or I could have realised the impact of *Doctor Who* and it is with wonder and happiness that I see what we created. Directors have come and gone but I am proud to say I was the person chosen to work with Verity and we were the ones, with Sydney's inspiration, to bring the series to life.

Verity's subsequent success was inevitable and I was glad to be a part of it. I directed the first episodes of *The Newcomers* and later the suffragette series *Shoulder to Shoulder* and *Edward and Mrs Simpson* which won us an Emmy and Bafta. Verity was unique. She will leave a large vacuum in the world of film and television. ■





Verity addresses the *Eldorado* cast and crew in 1992.

Verity Lambert promoting 1974's *Shoulder to Shoulder*.

◀ She would staunchly defend the slow-burning series until it became a hit in its second season. Also for Euston, she oversaw Nigel Kneale's doom-laden *Quatermass* (1979), the wartime drama *Danger UXB* (1979) and the cinematic mini-series *The Flame Trees of Thika* (1981). One of her final Euston productions was *Widows*, the 1983 crime series that launched the writing career of Lynda La Plante. Speaking in 1994, La Plante said that meeting Verity Lambert was "probably the luckiest move of my life. Verity is an excellent editor who always knows exactly what she wants – and how to get it without destroying a writer's confidence. She's very strong and has great energy. I love her loyalty. Really, I couldn't have a better friend, mentor or producer."

Another of Verity's friends at Euston was Johnny Goodman, the company's Executive in Charge of Production. He remembers that when he first met her "she arrived with a fag dangling from her mouth, dragging a fur coat by the scruff of its neck. She didn't take prisoners, and had absolutely no fear of the top brass at Thames Television."

But what of the now infamous temper that Verity herself claimed "could reduce grown men to tears"?

"We only rowed once," says Goodman. "I forget what it was about, but I felt her anger was unjustified. When she raised her voice I warned her, 'Don't jump out of your pram with me, lady!' She immediately dissolved into fits of laughter and then everything was all right. In my experience she only really lost her temper with people who couldn't do their jobs properly. Everybody at Euston had complete respect for her – she'd earned her reputation and she was solid in her job."

In January 1984 Verity's anger management issues landed her in court. She was arrested for getting into a row with a taxi driver outside a restaurant where she had been having dinner with her husband. The police suspected her of being drunk, but the breathalyser at Knightsbridge station was out of order. Verity refused to instead give a blood sample (partly on the grounds that she was afraid of needles) and then, according to one constable, became "extremely aggressive and abusive." Verity was cleared of a drink driving charge, but fined and banned from driving for a year.

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Verity in 1998, next to the windmill that was home to *Jonathan Creek*.

To add to her embarrassment her husband described her in court as being "extremely volatile" and "quick tempered at times."

Later that year, Verity's marriage to Colin Bucksey came to an end when he left her for another woman. She admitted that their relationship had been in trouble for some time. "We had ten years of happy marriage when all sorts of things that could have been problems weren't," she reflected. "Perhaps I was just too resilient and didn't make him feel wanted."

By the time Verity's marriage ended it seemed her career in television had also come to an end.

In November 1982 she had become Director of Production at Thorn EMI Screen Entertainment, curiously the same position at the same film company that Sydney Newman had joined when he left the BBC in the late 1960s. Newman's sojourn in the world of filmmaking had proved a disastrous career move, and Verity would fare little better. She determined to make five pictures a year at Thorn EMI, but over the course of three miserable years with the company her commitment to revitalising British cinema was ground down by stifling bureaucracy, penny-pinching bosses and stroppy junior producers. She left in October 1985 to set up her own independent company, Cinema Verity.

Verity recruited a largely female staff and ran her new office from a converted flour mill in White City, not far from the BBC. Cinema Verity's first production was the acclaimed feature film *A Cry in the Dark*. The movie starred Meryl Streep as Lindy Chamberlain, who was convicted by Australian authorities of the murder of her baby during a camping trip at Ayers Rock. Lindy insisted that her child had in fact been snatched by a wild dingo but she was jailed for three years, after which she was released on compassionate grounds. Verity believed passionately in Lindy's innocence and produced the film partly in an effort to clear her name. Lindy's conviction was finally overturned in 1988, the year the film was released.

Although Verity regarded *A Cry in the Dark* as one of her greatest achievements, she was astute enough to realise that the financial risk and lengthy pre-production of feature films could jeopardise her future. *A Cry in the Dark* was profitable, but it only left her with enough money to sustain Cinema Verity for one year. Australia would hold a special place in her heart for the rest of her life, but she left filmmaking behind to return to her first love: television.

The early 1990s brought another string of successes, most notably the triumphant Alan Bleasdale drama *GBH*, which Cinema Verity produced for Channel 4 in 1991. During its preparation Bleasdale became so angry with Verity than he actually threatened to kill her, but was later gracious enough to give her credit for improving his work. "Her instinct with a new script is brilliant," he said.

BARRY NEWBERY

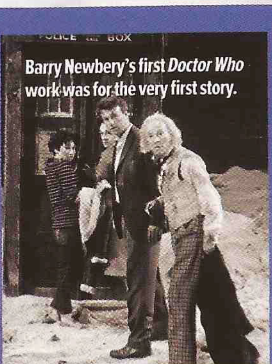
Doctor Who designer • 1963-84

Verity was very serious about *Doctor Who* from the start. She understood the stories and knew exactly what she expected to see and hear on screen.

In the early days of the programme, rehearsal and recording all took place on one day. Verity would attend every dress rehearsal, at the end of which she always had a list of notes for the director, regardless of who he was. How they coped with the additional responsibilities I don't know!

I saw Verity for what turned out to be the last time in November. It wasn't until then that I discovered she was determined to have the designers she wanted on the show. I found that quite a comfort.

I was so busy on *Doctor Who* that I was unaware when Verity left the programme, although I'm well aware of her later successes and I'm pleased to have known her. I'm very sad she's no longer with us. ■



Barry Newbery's first *Doctor Who* work was for the very first story.

BARRY LETTS

Doctor Who producer • 1969-74

Without Verity, *Doctor Who* as we know it just wouldn't have existed. The show wasn't her original idea, but she created what it became. The fact that the programme is still running today shows what value her input had.

To the best of my knowledge she only appeared at one *Doctor Who* convention, and it was an event to which I was also invited. She appeared on stage to a rapturous reception. You had never heard such clapping and cheering! At that point I realised how much she meant to the fans, and how much they appreciated the work she had done. ■

With *Eldorado*'s co-creator Julia Smith on the series' set in the Costa del Sol.

"Of the 235 pages of cuts, there are only four pages I miss now." Bleasdale got the last laugh by setting one particularly excruciating sequence in a hotel that was hosting a *Doctor Who* convention.

By 1991, *Doctor Who*'s initial 26-year run had come to an end, and the BBC asked Verity if she would be interested in revamping the show as an independent production. She eventually declined their offer, feeling the job should go to someone younger. She instead accepted the poisoned chalice that would stretch her endurance – and her reputation – to the limit.

Eldorado was a massive undertaking for the BBC, and a contract worth an estimated £10 million to Cinema Verity. The major new soap opera was shot entirely on location in expensive standing sets, and revolved around the lives of ex-pats who lived in Spain. Verity was proud of the series' modern situations and characters, and had the noble aim of advancing the soap opera beyond the dated – and she considered irrelevant – stereotypes of *Coronation Street*. "It might take people a bit more time to come round to it because it is unfamiliar," she said. "But a lot of people go on holidays abroad, the frontiers of Europe are easier to cross and a lot of the characters are identifiable as people who could easily have lived down the road but chose Spain instead."

> 'VERITY HAD AN ENDURING AFFECTION FOR THE SERIES SHE HELPED CREATE, AND WAS PROUD OF ITS SUCCESS...'

Eldorado launched prematurely in July 1992 and was met with widespread derision for its plodding storylines, poor technical standards and misjudged casting. A desperate Verity took control of the show's day-to-day running, determined to iron out its problems. "I believe it will work," she said defiantly, "and that it will become part of the fabric of television. I also believe that it will be a success regardless of whether the press stop trashing it or not."

But this was a rare instance where the problems proved insurmountable, even by Verity's incredible force of will, and the BBC pulled the plug the next year. An exhausted Verity returned to her London flat her beloved Great Dane, Arthur Daley. "He's somebody to cuddle who doesn't answer back," she said, betraying some of the frustrations that now existed in her personal as well as her professional life.

On set for the new series of *Love Soup* in 2007.

Verity was resilient, however, and the disastrous *Eldorado* ultimately did little to taint her reputation. Cinema Verity rebounded almost immediately, and Verity spent the 1990s at the helm of such successes as *Comics* (1993), *Class Act* (1994) and *She's Out* (1995). From 1997 to 2003 she produced four series and two Christmas Specials of David Renwick's *Jonathan Creek*, and in 2001 she produced the acclaimed drama *The Cazalets*.

Verity received numerous accolades during her prestigious career, but the most important came in 2002, when she received the Alan Clarke Award at BAFTA and an OBE. She was about to receive a Lifetime Achievement Award from the organisation Women in Film and Television when she succumbed to cancer. She died, aged 71, on 22 November 2007. She was, of course, working right up to the end, recording an audio commentary for the *Doctor Who* DVD release of *The Time Meddler* and producing the second series of David Renwick's *Love Soup*.

It would be disingenuous to sum up Verity Lambert's life in the clichéd terms of a career woman who sacrificed personal happiness for the sake of her job. She rarely seemed anything less than content and fulfilled. "I'm optimistic," she once said. "I always think life will work out all right in the end."

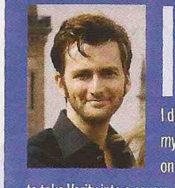
For the most part it did, and she only occasionally regretted her decision not to have a family. "I always felt deep down that hers was a lonely life," says Johnny Goodman, "but I think she was sustained by her work."

Verity was often asked about the highlights of that work, and once claimed that watching the first transmission of *Doctor Who* was one of her favourite memories. She held an enduring affection for the programme she helped to create, and was proud of its continuing success.

Maybe it was the kind of pride that any mother would have had for her first-born child. DWM

DAVID TENNANT

The Tenth Doctor • 2005-present



I only met Verity Lambert once. I was up for a part in *Jonathan Creek*. I didn't get it. Of course my mind wasn't really on the audition. I wanted to take Verity into a corner and thank her for *GBH*, *The Naked Civil Servant* and, of course, for *Doctor Who*. She made the kind of television that I wanted to be part of and that made me want to become an actor.

Every plaudit, every award that *Doctor Who* earns these days, is shared with Verity Lambert. We wouldn't be here without her and beyond our wee show, the world of television would be a much, much poorer place. Thanks Verity. ■

RUSSELL T DAVIES

Executive Producer • 2003-present

Russell T Davies with Verity Lambert in 2006.

Photo by Andy Short © SFX magazine/Future Publishing Ltd

I was lucky enough to meet Verity Lambert, at last, about 18 months ago. Her legend went before her, of course, but even then, I wasn't expecting such a whirlwind. She darted from mobile to landline to email to dog, keeping on top of 16 different things at once. And although we were there to discuss *Doctor Who*, because *SFX* magazine had brought us together for an interview, so much of the conversation was about now. Reality TV, current stars, the state of the independent sector, budgets, ambitions, you name it. And gossip! A good bit of gossip! And when she did pause to look back, it was a blizzard of titles – *Rumpole*, *Rock Follies*, *Adam Adamant*, *Jonathan Creek*, *Budgie*, *Love Soup*. Decades of the very best television, all in one woman. I sat there in awe of her. That's the only word. Awe.

I last saw her a few months ago, at ITV's party for Nick Elliott's farewell. She grabbed hold of my arm. "We must have dinner!" Oh yes, I said. "Call me!" Oh yes, I said again. But then filming began, the schedule took over, and I never got round to it. I will always regret that. Those calls you should make; make them now.

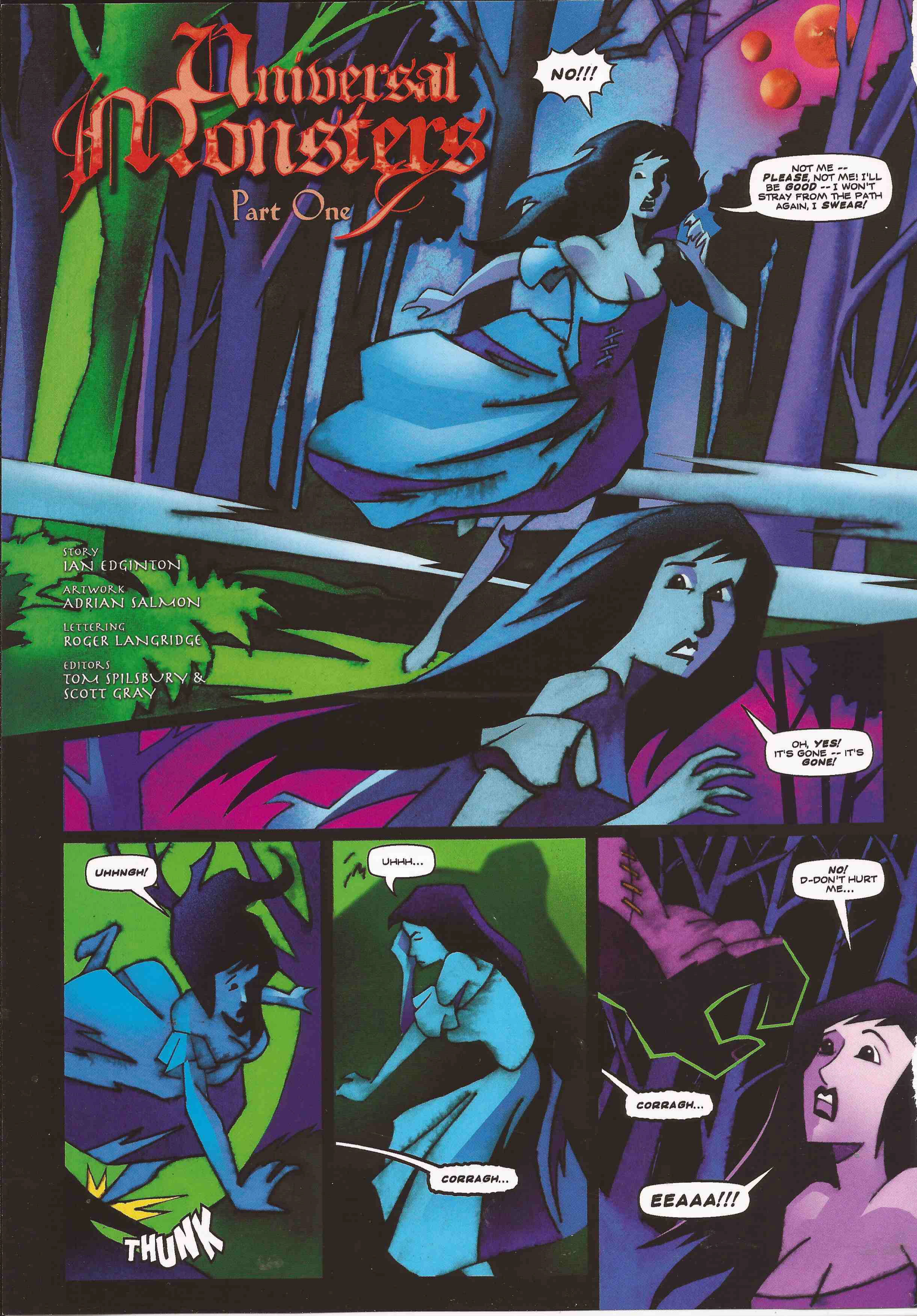
But think how male and plain and formal the world was, in 1963. Think of her, just 27 years old – and a woman, for God's sake! – employing an Asian director on a strange little programme that didn't fit any proper category. Think of her watching *This Sporting Life*, and saying, that's him. Think of her fighting one of the most fearsome men in television, to insist that the Daleks ever existed! All those battles. All those victories. When she made that very first episode, she did not one thing wrong. How often does that happen? Ever?

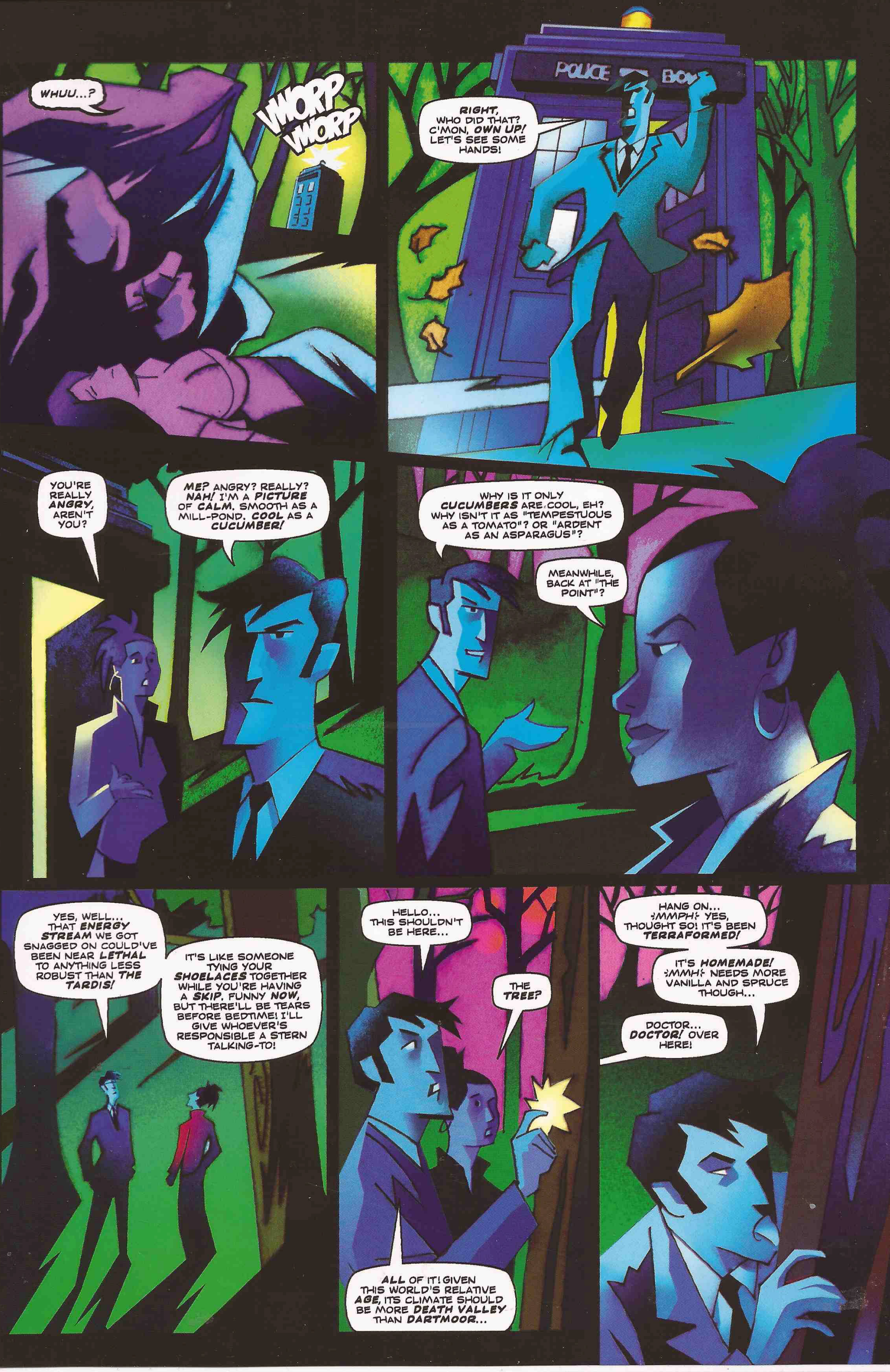
The fact that she liked the modern day incarnation of *Doctor Who* was the ultimate seal of approval. She said, "All those Daleks flying into Canary Wharf! I wish we could have done that." But you *did*, Verity; you made it all happen. ■

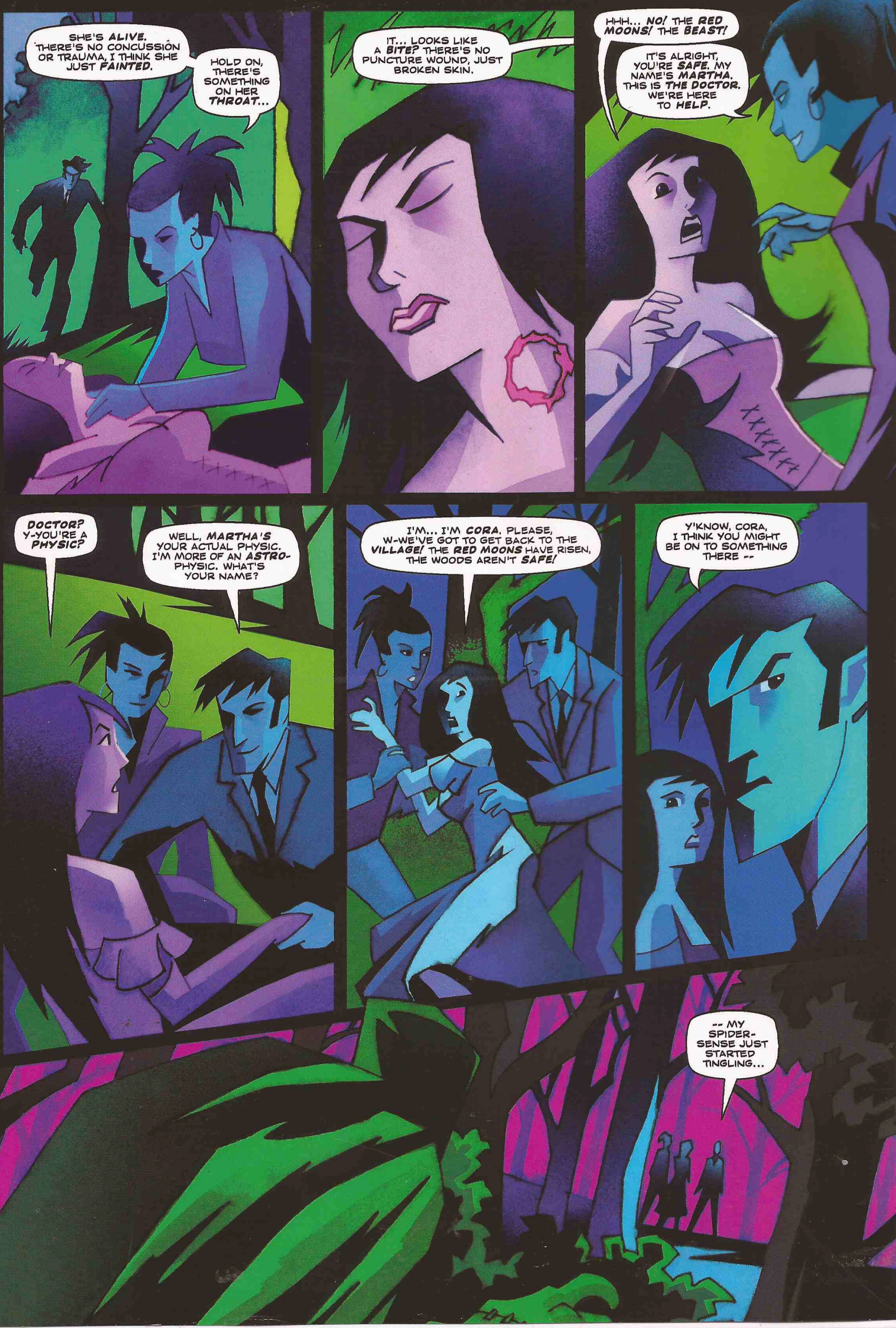
Universal Monsters

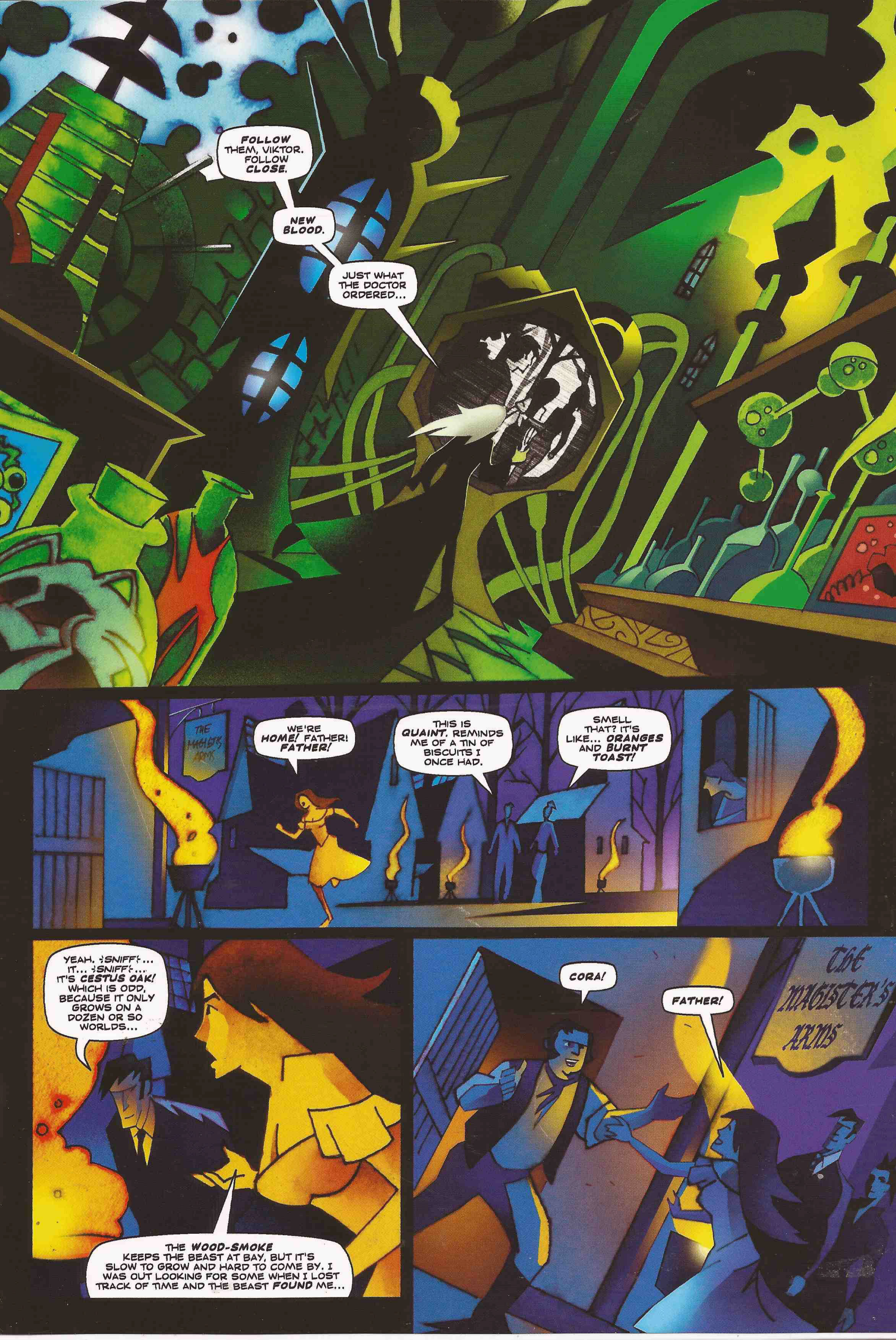
Part One

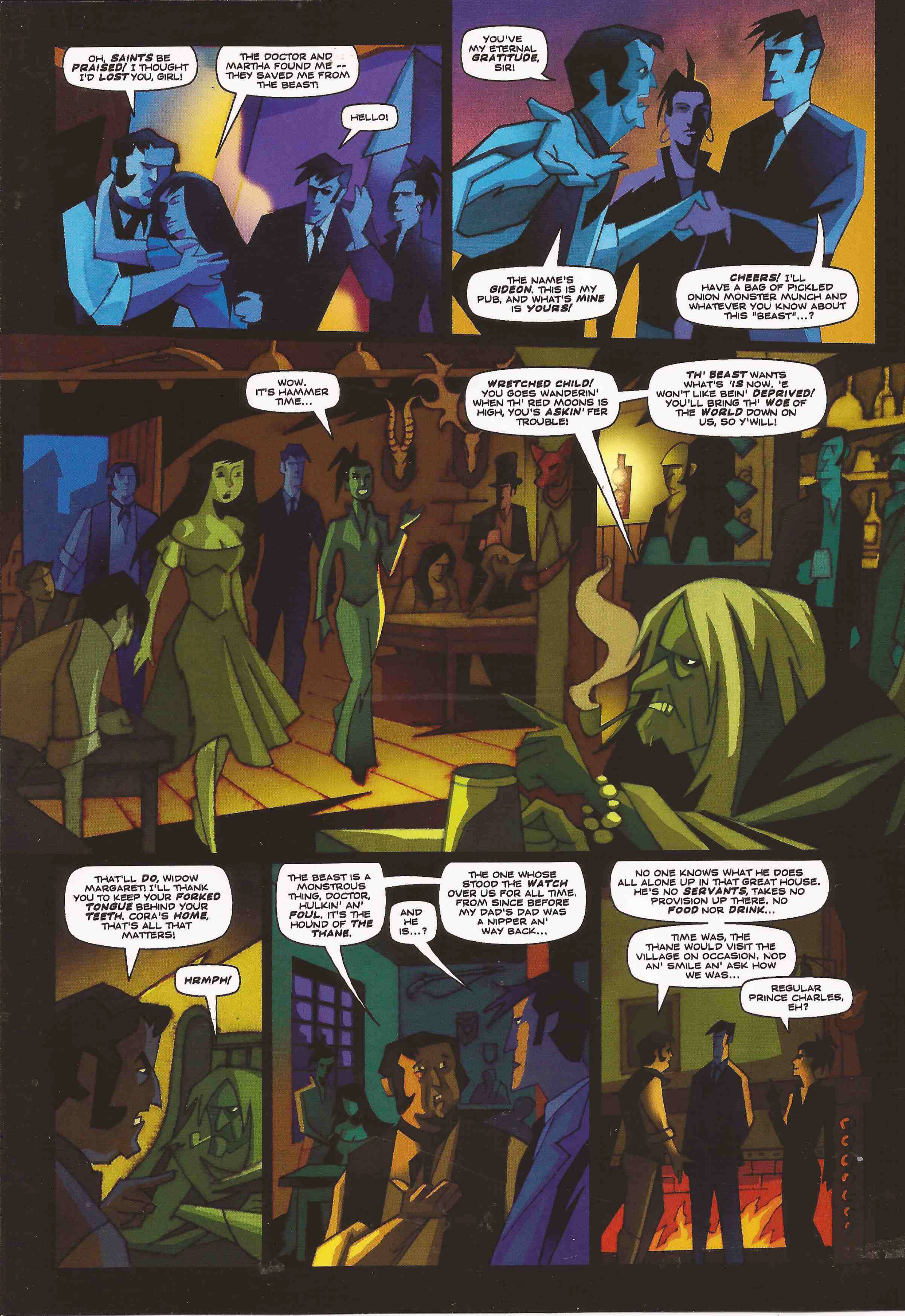
STORY
IAN EDGINTON
ARTWORK
ADRIAN SALMON
LETTERING
ROGER LANGRIDGE
EDITORS
TOM SPILSBURY &
SCOTT GRAY

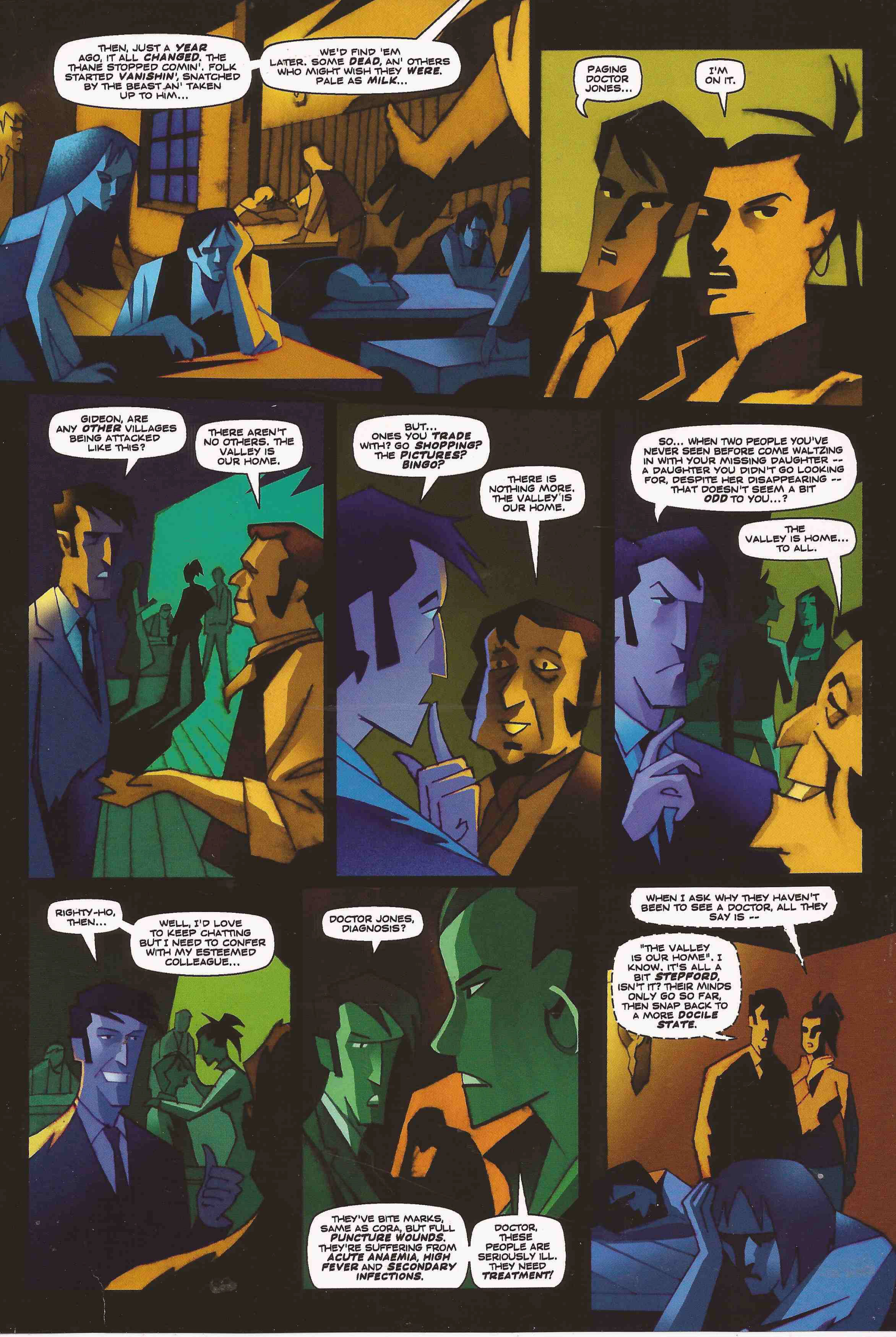

NO!!!
NOT ME -- PLEASE, NOT ME! I'LL BE GOOD -- I WON'T STRAY FROM THE PATH AGAIN, I SWEAR!
OH, YES! IT'S GONE -- IT'S GONE!
UHHNGH!
THUNK
UHHH...
CORRAGH...
NO! D-DON'T HURT ME...
CORRAGH...
EEAAA!!!

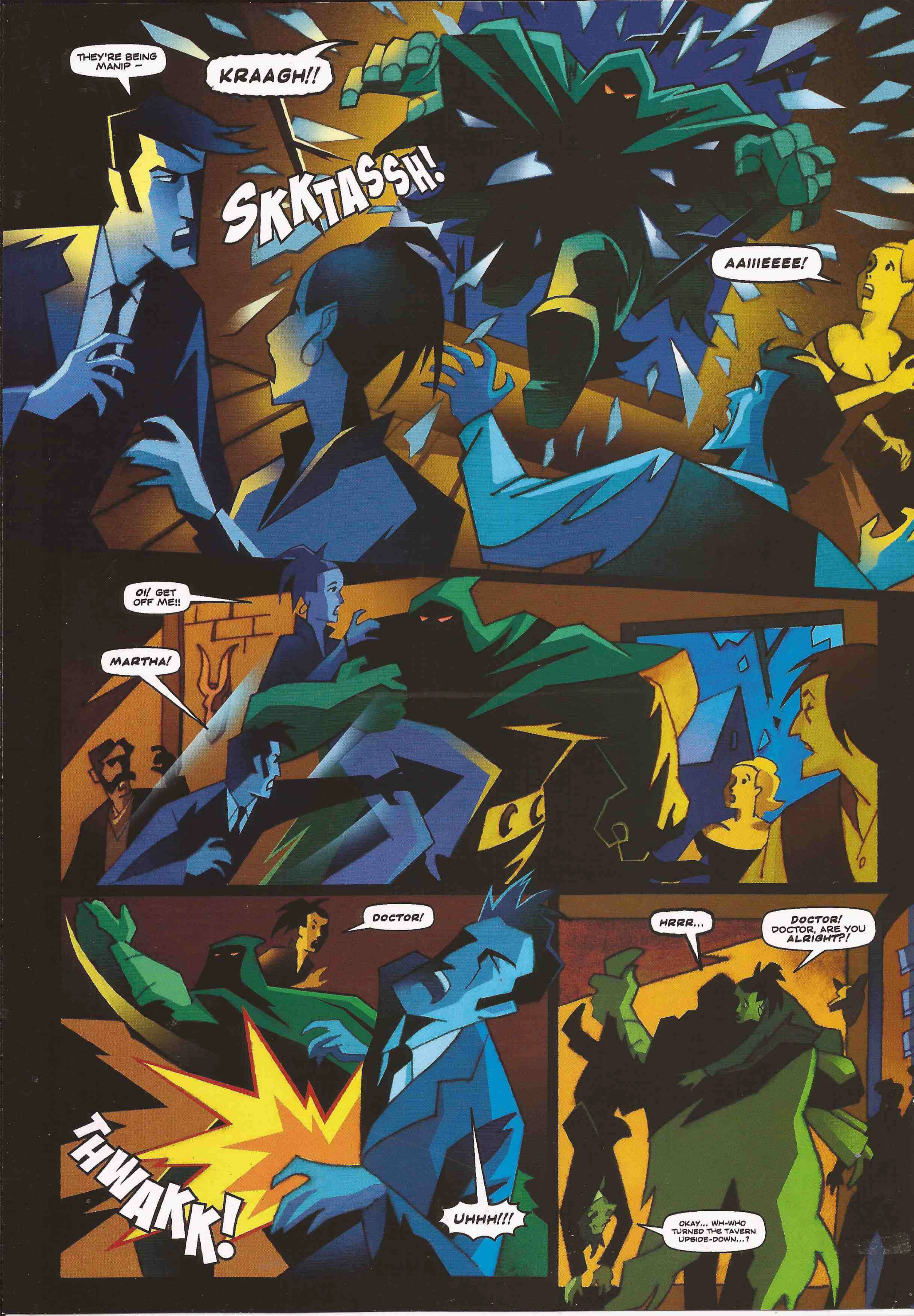

WHUU...?
VWORP VWORP
RIGHT, WHO DID THAT? C'MON, OWN UP! LET'S SEE SOME HANDS!
POLICE BOX
YOU'RE REALLY ANGRY, AREN'T YOU?
ME? ANGRY? REALLY? NAH! I'M A PICTURE OF CALM. SMOOTH AS A MILL-POND. COOL AS A CUCUMBER!
WHY IS IT ONLY CUCUMBERS ARE COOL, EH? WHY ISN'T IT AS "TEMPESTUOUS AS A TOMATO"? OR "ARDENT AS AN ASPARAGUS"?
MEANWHILE, BACK AT "THE POINT"?
YES, WELL... THAT ENERGY STREAM WE GOT SNAGGED ON COULD'VE BEEN NEAR LETHAL TO ANYTHING LESS ROBUST THAN THE TARDIS!
IT'S LIKE SOMEONE TYING YOUR SHOELACES TOGETHER WHILE YOU'RE HAVING A SKIP. FUNNY NOW, BUT THERE'LL BE TEARS BEFORE BEDTIME! I'LL GIVE WHOEVER'S RESPONSIBLE A STERN TALKING-TO!
HELLO... THIS SHOULDN'T BE HERE...
THE TREE?
ALL OF IT! GIVEN THIS WORLD'S RELATIVE AGE, ITS CLIMATE SHOULD BE MORE DEATH VALLEY THAN DARTMOOR...
HANG ON... :MMPH: YES, THOUGHT SO! IT'S BEEN TERRAFORMED!
IT'S HOMEMADE! :MMH: NEEDS MORE VANILLA AND SPRUCE THOUGH...
DOCTOR... DOCTOR! OVER HERE!

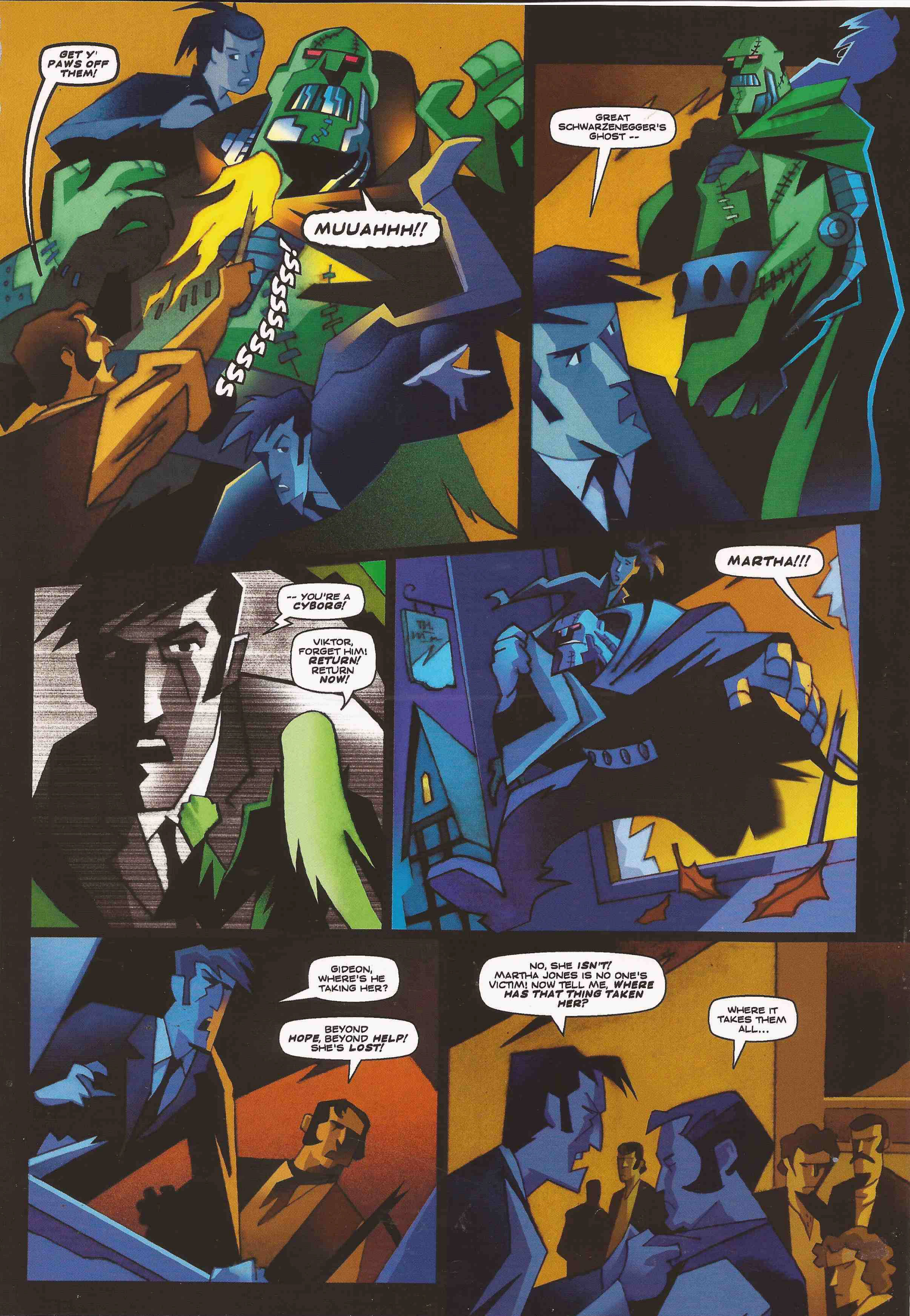

SHE'S ALIVE. THERE'S NO CONCUSSION OR TRAUMA, I THINK SHE JUST FAINTED.
HOLD ON, THERE'S SOMETHING ON HER THROAT...
IT... LOOKS LIKE A BITE? THERE'S NO PUNCTURE WOUND, JUST BROKEN SKIN.
HHH... NO! THE RED MOONS! THE BEAST!
IT'S ALRIGHT, YOU'RE SAFE. MY NAME'S MARTHA. THIS IS THE DOCTOR. WE'RE HERE TO HELP.
DOCTOR? Y-YOU'RE A PHYSIC?
WELL, MARTHA'S YOUR ACTUAL PHYSIC. I'M MORE OF AN ASTRO-PHYSIC. WHAT'S YOUR NAME?
I'M... I'M CORA. PLEASE, W-WE'VE GOT TO GET BACK TO THE VILLAGE! THE RED MOONS HAVE RISEN, THE WOODS AREN'T SAFE!
Y'KNOW, CORA, I THINK YOU MIGHT BE ON TO SOMETHING THERE --
-- MY SPIDER-SENSE JUST STARTED TINGLING...

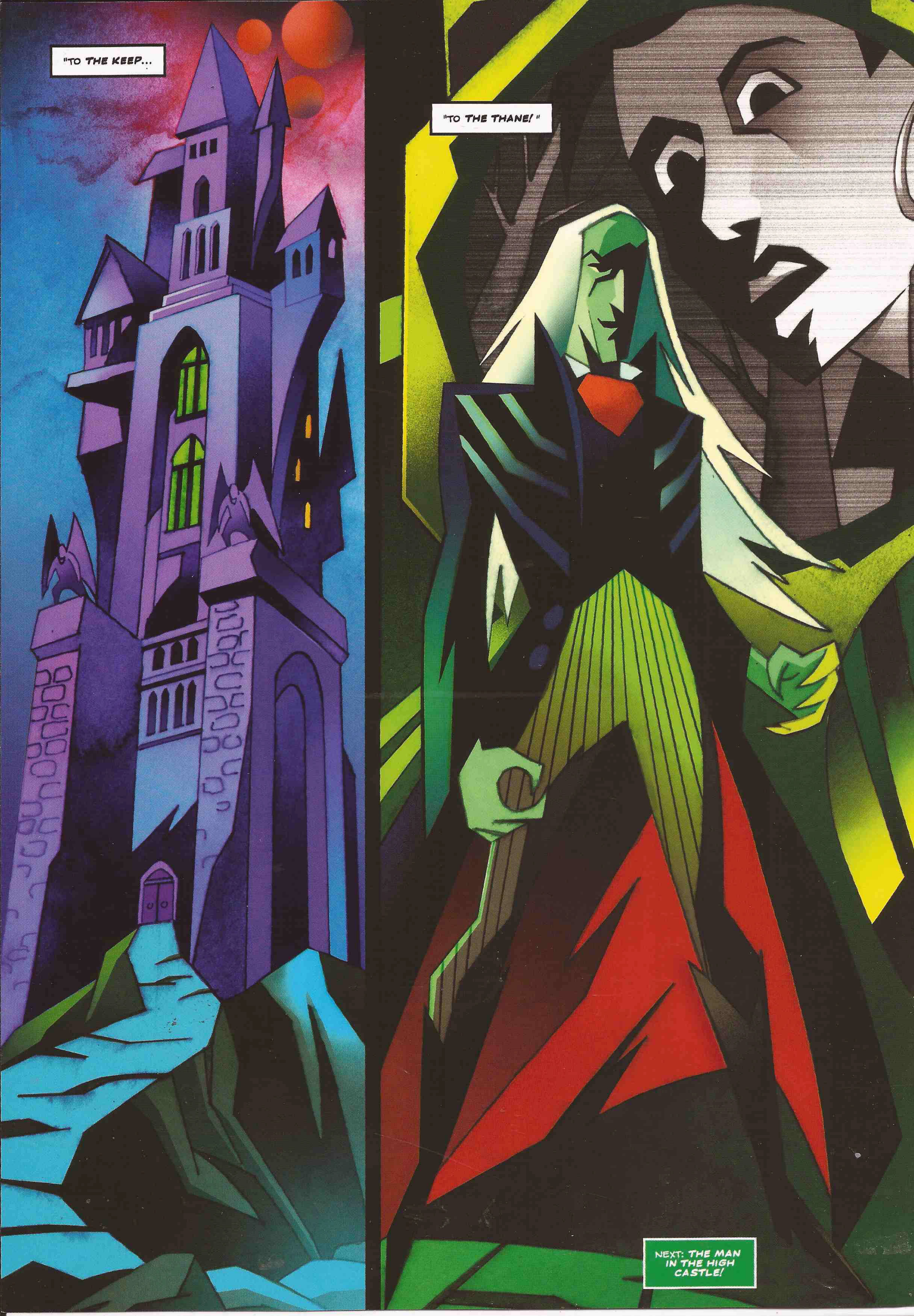

FOLLOW THEM, VIKTOR. FOLLOW CLOSE.
NEW BLOOD.
JUST WHAT THE DOCTOR ORDERED...
THE MAGISTER'S ARMS
WE'RE HOME! FATHER! FATHER!
THIS IS QUAINT. REMINDS ME OF A TIN OF BISCUITS I ONCE HAD.
SMELL THAT? IT'S LIKE... ORANGES AND BURNT TOAST!
YEAH. ⁓SNIFF⁓... IT... ⁓SNIFF⁓... IT'S CESTUS OAK! WHICH IS ODD, BECAUSE IT ONLY GROWS ON A DOZEN OR SO WORLDS...
THE WOOD-SMOKE KEEPS THE BEAST AT BAY, BUT IT'S SLOW TO GROW AND HARD TO COME BY. I WAS OUT LOOKING FOR SOME WHEN I LOST TRACK OF TIME AND THE BEAST FOUND ME...
CORA!
FATHER!
The MAGISTER'S ARMS


OH, SAINTS BE PRAISED! I THOUGHT I'D LOST YOU, GIRL!
THE DOCTOR AND MARTHA FOUND ME -- THEY SAVED ME FROM THE BEAST!
HELLO!
YOU'VE MY ETERNAL GRATITUDE, SIR!
THE NAME'S GIDEON. THIS IS MY PUB, AND WHAT'S MINE IS YOURS!
CHEERS! I'LL HAVE A BAG OF PICKLED ONION MONSTER MUNCH AND WHATEVER YOU KNOW ABOUT THIS "BEAST"...?
WOW. IT'S HAMMER TIME...
WRETCHED CHILD! YOU GOES WANDERIN' WHEN TH' RED MOONS IS HIGH, YOU'S ASKIN' FER TROUBLE!
TH' BEAST WANTS WHAT'S 'IS NOW. 'E WON'T LIKE BEIN' DEPRIVED! YOU'LL BRING TH' WOE OF THE WORLD DOWN ON US, SO Y'WILL!
THAT'LL DO, WIDOW MARGARET! I'LL THANK YOU TO KEEP YOUR FORKED TONGUE BEHIND YOUR TEETH. CORA'S HOME, THAT'S ALL THAT MATTERS!
HRMPH!
THE BEAST IS A MONSTROUS THING, DOCTOR, HULKIN' AN' FOUL. IT'S THE HOUND OF THE THANE.
AND HE IS...?
THE ONE WHOSE STOOD THE WATCH OVER US FOR ALL TIME. FROM SINCE BEFORE MY DAD'S DAD WAS A NIPPER AN' WAY BACK...
NO ONE KNOWS WHAT HE DOES ALL ALONE UP IN THAT GREAT HOUSE. HE'S NO SERVANTS, TAKES NO PROVISION UP THERE. NO FOOD NOR DRINK...
TIME WAS, THE THANE WOULD VISIT THE VILLAGE ON OCCASION, NOD AN' SMILE AN' ASK HOW WE WAS...
REGULAR PRINCE CHARLES, EH?


THEN, JUST A YEAR AGO, IT ALL CHANGED. THE THANE STOPPED COMIN'. FOLK STARTED VANISHIN', SNATCHED BY THE BEAST AN' TAKEN UP TO HIM...
WE'D FIND 'EM LATER. SOME DEAD, AN' OTHERS WHO MIGHT WISH THEY WERE. PALE AS MILK...
PAGING DOCTOR JONES...
I'M ON IT.
GIDEON, ARE ANY OTHER VILLAGES BEING ATTACKED LIKE THIS?
THERE AREN'T NO OTHERS. THE VALLEY IS OUR HOME.
BUT... ONES YOU TRADE WITH? GO SHOPPING? THE PICTURES? BINGO?
THERE IS NOTHING MORE. THE VALLEY IS OUR HOME.
SO... WHEN TWO PEOPLE YOU'VE NEVER SEEN BEFORE COME WALTZING IN WITH YOUR MISSING DAUGHTER -- A DAUGHTER YOU DIDN'T GO LOOKING FOR, DESPITE HER DISAPPEARING -- THAT DOESN'T SEEM A BIT ODD TO YOU...?
THE VALLEY IS HOME... TO ALL.
RIGHTY-HO, THEN...
WELL, I'D LOVE TO KEEP CHATTING BUT I NEED TO CONFER WITH MY ESTEEMED COLLEAGUE...
DOCTOR JONES, DIAGNOSIS?
THEY'VE BITE MARKS, SAME AS CORA, BUT FULL PUNCTURE WOUNDS. THEY'RE SUFFERING FROM ACUTE ANAEMIA, HIGH FEVER AND SECONDARY INFECTIONS.
DOCTOR, THESE PEOPLE ARE SERIOUSLY ILL. THEY NEED TREATMENT!
WHEN I ASK WHY THEY HAVEN'T BEEN TO SEE A DOCTOR, ALL THEY SAY IS --
"THE VALLEY IS OUR HOME". I KNOW. IT'S ALL A BIT STEPFORD, ISN'T IT? THEIR MINDS ONLY GO SO FAR, THEN SNAP BACK TO A MORE DOCILE STATE.


THEY'RE BEING MANIP –
KRAAGH!!
SKKTASSH!
AAIIIEEEE!
OI! GET OFF ME!!
MARTHA!
DOCTOR!
THWAKK!
UHHH!!!
HRRR...
DOCTOR! DOCTOR, ARE YOU ALRIGHT?!
OKAY... WH-WHO TURNED THE TAVERN UPSIDE-DOWN...?


GET Y' PAWS OFF THEM!
MUUAHHH!!
SSSSSSSSS!
GREAT SCHWARZENEGGER'S GHOST --
-- YOU'RE A CYBORG!
VIKTOR, FORGET HIM! RETURN! RETURN NOW!
MARTHA!!!
GIDEON, WHERE'S HE TAKING HER?
BEYOND HOPE, BEYOND HELP! SHE'S LOST!
NO, SHE ISN'T! MARTHA JONES IS NO ONE'S VICTIM! NOW TELL ME, WHERE HAS THAT THING TAKEN HER?
WHERE IT TAKES THEM ALL...


"TO THE KEEP...
"TO THE THANE!"
NEXT: THE MAN IN THE HIGH CASTLE!

YOU ARE NOT ALONE

Neil Harris confesses to A Very Private Hobby.

WHY DOCTOR WHO IS MY PORN...

We've all been there. The time – about ten years ago. The place – a party, or a get-together in a pub, or at work, or on a date. The problem – four words which mean the conversation that follows is going to be one of awkwardness, embarrassment and clenching.

"You like *Doctor Who*?"

Why did I even think to mention it, I ask myself. It's not as if it's on television any more. It is merely a hobby, a hobby that entails accumulating an ever-growing number of videos, books and magazines. A small, harmless, whimsical, private hobby.

The problem is not with those people who mock. I'm used to the mockers, they're expected. When confronted with mockage, just say 'yes', sigh, and walk away. Don't make excuses. Don't explain. And whatever you do, don't use the phrase 'timeless magic'.

No, the problem is with people who remember *Doctor Who* with great affection and who suddenly, unexpectedly, seem to really want to talk about it. As if they have spent their whole lives hoping, one day, to come across a *Doctor Who* fan and interrogate them.

Which is lovely, and sweet, and doesn't involve clenching. The clenching only starts when they start to talk about their cherished *Doctor Who* memories.

"*Doctor Who*? Oh yes. I loved the one with Jon Pertwee and the Cybermen, where they came out of the water, that was great!"

To which, I *want* to reply, "Jon Pertwee never met the Cybermen!" But I have to fight the urge, because it will mean the person I am talking to will not only know I like *Doctor Who*, but they will discover that I know *everything* about it – writers, directors, story codes – and they will become scared. Particularly at the point, four minutes later, when I exclaim, "Except in *The Five Doctors*!"

It is important to fight the urge, because if you don't, and you say, "I'm sorry, but the Cybermen never came out of the water. You might be remembering the Sea Devils, or the Haemovores..." they will reply, "No, I think you'll find they did. Maybe you missed that one."

They don't realise the very thought that I might not know what happened in a *Doctor Who* story is like a burning wound into my soul. It's probably the same sort of feeling *Star Trek* fans get when you tell them that your favourite character was Doctor Spock.

There is a third option, possibly even worse. I remember speaking to an Australian friend-of-my-girlfriend, the words "You like *Doctor Who*?" entered the discussion despite my best efforts to pre-emptively derail the subject, and the Australian said, "Oh right, I used to really love that as a kid, I remember there was this really good one with the Daleks set in Victorian times..."

Oh no. They've seen a *Doctor Who* story that I haven't. And all I can think of is a phrase containing the word 'utter' 20 times followed by the word 'bastard' 20 times.

"You wouldn't have that one on video, would you?" he asks. "I wouldn't mind seeing it again..."

"Oh, he's *bound* to," chips in my girlfriend. "He's got all of them."

Fourth option. A few years later, that girlfriend is history and I'm on a date. And – in the spirit of getting the bad news out of the way as quickly as possible – I gently mention the whole *Doctor Who* thing.

"*Doctor Who*? I don't really know it. It was a bit before my time."

And suddenly it dawns on me that, yes, I am on a date with a girl ten years younger than myself and we have absolutely *nothing* in common. So I made my excuses and left the very next morning.

This didn't happen. No it *really* didn't.

Disgraceful. But what you don't want in a relationship is somebody who takes an interest in what is, essentially, A Very Private Hobby. You don't want a girlfriend or boyfriend approving, sitting there watching episodes alongside you. Part of the appeal of watching it is that it is illicit, it is something you do on your own, it is your own little guilty, shameful secret. *Doctor Who* is my porn.

Which is another thing not to say when someone asks 'You like *Doctor Who*?'

A few years later, and everything's changed. This first struck home when I was at a barbecue with my girlfriend who is, well, a bit of a *Doctor Who* fan, but not in the knowing-who-wrote-*The-Sensorites*-without-having-to-look-it-up sense. And I was meeting her friends, who all knew that *she* liked *Doctor Who*, but who didn't know *I* did, and so I pretended I didn't. For once, I would be the long-suffering partner.

This was the Sunday after the broadcast of *Dalek* in 2005. And I was amazed. Everybody, but everybody, was talking about it. I would meet complete strangers, and within about five minutes they would have navigated the conversation around to *Doctor Who* and how great it was and how they had already watched it several times.

And they were all asking my girlfriend her 'expert' opinion. Where was Davros? Which story had the Time War in it and could they borrow it on video? When were the Cybermen coming back and would they be coming out of the water like they did with Jon Pertwee?

But in the middle of it, there was me – the only person present to know the significance of the name Peter R Newman – utterly bewildered. It was as though I had fallen into a parallel universe, where everybody loved *Doctor Who* as much as I did, where people didn't make jokes about Daleks climbing stairs, where there was nothing shameful about being a *Doctor Who* fan.

And that's the problem. Now *everybody* likes *Doctor Who*, it's no longer an illicit late-night private hobby. It's no longer the preserve of a select few die-hards with exquisite taste. Thanks to Russell T Davies, I no longer have the pleasure of having a guilty secret.

Apart from the fact that I also like to watch *Blake's 7*. DWM

> **"Part of the appeal is that it's illicit, your own little guilty secret..."**

DOCTOR WHO
THE SENSORITES

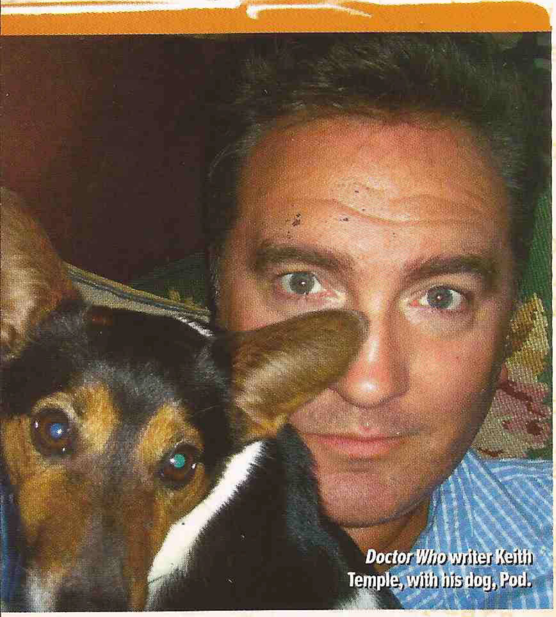
“I want to explore why the Ood are born to serve...”

Keith Temple

Keith Temple tells David Bailey about being fed up with cop shows and hospital dramas, how he was tempted back to TV, and what we can expect to find on the Planet of the Ood...

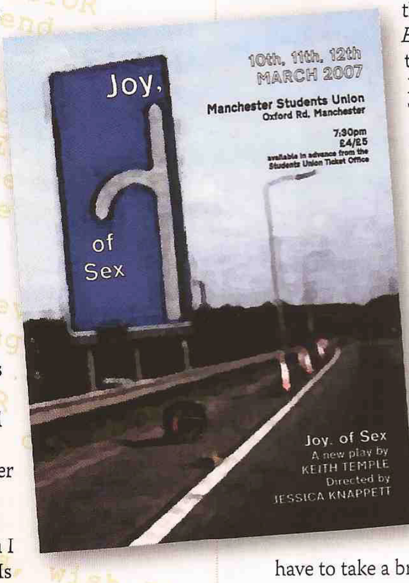
No one could be happier about the return of *Doctor Who* to our screens than Keith Temple. Not only has he bagged the coveted job as one of the writers of the upcoming new series, but the wham-bang impact of the return of the Doctor's unique brand of adventure to the TV schedules helped open new doors for his career.

An established TV writer, Keith had worked on serial dramas such as BBC One's *Casualty* and ITV1's *Heartbeat* since the mid-1990s – but his CV has a years-long gap before the broadcast in 2006 of *Angel Cake*, the BBC drama starring Sarah Lancashire (soon to be seen in *Doctor Who*) as a mum whose family is transformed by seemingly miraculous events after her home-baked buns come out of the oven looking like the Virgin Mary. That's not the kind of thing they normally have to deal with in A&E at Holby!



Doctor Who writer Keith Temple, with his dog, Pod.

“About four or five years ago, I was really disillusioned with television,” Keith says. “I'd go and see commissioners and all they wanted to know was, ‘Have you got any ideas for a cop show or a hospital drama?’ In the end, I'd go into these meetings and say, ‘If you want to talk about cop shows or hospital dramas, talk to someone else!’ I was so fed up with them.”



In fact, it always seemed inevitable that Keith and the TV bigwigs would never see eye to eye...

“This is probably my fault,” he laughs, “but when I get an idea, I never think, ‘Is this what broadcasters are after?’ I always think, ‘What do *I* want to write?’”

It would be a few years before Keith would find success on his own terms. Before that, he learnt his trade at one of TV's top soap operas.

“In the very beginning, I was working in TV documentaries,” he explains. “I was quite enjoying it, but I always wrote in my spare time: I wanted to be a writer, but I didn't know how. I was living in Leeds, and a friend said, ‘Well, Yorkshire TV is on your doorstep. Why don't you write to them and see if there are any jobs on *Emmerdale*?’ I wrote to them, and I was quite surprised when they rang and said, ‘Well, we do have an opening for a script assistant. Do you want to come for an interview?’ I went along, and I lied my head off! I said I loved the programme, I'd watched it for years – when I hadn't. And I got the job!”

Working with *Emmerdale*'s team of writers and storyliners opened Keith's eyes to what it really look to be a writer of TV drama...

“I thought, ‘Hang on! You're no smarter than I am – I can do that!’ So, I got into the soap world, not because I wanted to, just because I was there,” he says. “I went from *Emmerdale*, to *Heartbeat* and then *Casualty* – and then I started writing for *Casualty*. Then a friend of mine had gone over to be a producer on *EastEnders*, and he asked if I'd like to write for it. I did that for about eight years.”

But, despite a healthy career in mainstream drama, Keith began to feel frustrated.

“I just got really fed up with the genre of soap,” he sighs, “but because I'd been immersed in it for quite a while, I wasn't getting any opportunities to write for anything different. And that's when I thought I'd have to take a break and write my own stuff.”

In the years away from television, Keith kept busy by dipping his toes into other media – with varying levels of success...

“I wrote a play, which was performed at Manchester University, and it's still knocking about. And now I'm writing my second. I love it: in theatre, you can do anything, whereas you're a bit tied into particular genres or ideas with TV.

“I've finished a novel, too. I always feel a bit guilty calling myself a writer, because writing for

The Doctor is ready for new adventures...

Sarah Lancashire in Keith Temple's *Angel Cake*.

TV has never been difficult for me – I've always been quite lucky in that respect, I had no training or anything like that. I wanted to test myself, so I tried to write a novel. And I've just had my first rejection! But they didn't say, 'You're crap, give up.' It was a bit disappointing to get a rejection, but it was heartening to hear them say I wasn't bad.

"I don't want just to write for TV," he adds. "The older I get, the more I want to do other things."

So, after so long enjoying the luxury of working on his own projects, what tempted Keith back to television?

"There was a shift among broadcasters," he explains, "away from that constant need for cop shows and hospital shows. They started to look for other things. Because, as I said, I was busy writing my own things, I had various different types of scripts that people could look at. During that time, when I was just writing for myself, I wrote *Angel Cake*, which was something that the BBC took on. I'm developing that into a series now."

So, does Keith feel that it was it the bold, brash return of *Doctor Who* – and its stunning success – that opened the minds of programme-makers to a world beyond Holby and Albert Square?

"Yes, definitely," Keith says. "I have a son, and we used to watch TV as a family on Saturday evenings and just be bored rigid. There's nothing for kids to watch with their parents. But now that really has changed, and that's thanks to *Doctor Who* – and, just as a father, I'm grateful for that."

Back in the world of TV – and with a successful, all-his-own-work drama under his belt – it wasn't long before Keith found himself courted by the *Doctor Who* production team.

"Just before *Angel Cake* was transmitted, my agent asked me what I wanted to do next," he recalls. "My poor agent must have been tearing his hair out over me, because I always used to say, 'Nothing really. I don't appreciate or value anything that's on telly...' But I'd always said I wanted to write for *Doctor Who*."

Keith was soon to get his wish, though it would take longer than he expected...

"So, my agent said, 'OK, we'll send *Angel Cake* off to BBC Wales.' And then I got a call – this would have been in the summer of 2006 – asking if I wanted to write an episode and whether I come travel to Cardiff the following week. I screamed around the house for about half an hour – but then, the phone call never came to firm up the details. Then, about a month later, they said, 'We're all right at the moment, don't worry, but we haven't forgotten you.' Then several months later, I got a phone call saying they were definitely going to commission me."

Keith claims that a lot of TV jobs are down to "connections", and "being in the right place at the right time." And, while his first run in with executive producer Russell T Davies probably had little to do with his working on *Doctor Who*, it certainly wasn't forgotten...

"Nearly 10 years ago now, I was invited to an ITV writers' party," he says. "I think I got invited by mistake, I don't know how it happened! I ended up sitting next to Russell [who was working at ITV at the time]. We started to talk about *Doctor Who*, and he said, 'Oh, are you a *Doctor Who* fan?' I said yes, and we started to talk about how fantastic it would be if they brought it back.

"Years later, when I went to the first meeting about my episode, he said, 'I remember our last conversation! You'd just bought the boxed set of *The Ice Warriors*!' I was quite impressed by that, because I hadn't remembered buying that at all!" he laughs.

At that meeting, Russell presented Keith with a basic outline of the episode he would write – but that wasn't the only guidance Keith received.

"I was warned by Russell that writing the episode was going to be difficult, because ▸

writers always fell into the trap of writing for the series as it used to be in the old days," Keith explains. "I thought, 'Well, that's not going to happen to me!' – but it did! The problem is, you've only got 45 minutes, you have to hit the ground running and go 'bang! bang! bang!', and get into the story. Once I'd got my head round that it was OK.

"Another thing Russell said was, 'You will write the Doctor as the old Doctor.' Again, I thought, 'Oh, I won't do that. I've seen enough of the new stuff to know how to write for the new Doctor.' But again I fell into that trap. At first, the Doctor was very avuncular, a bit distant and aloof. But it worked out in the end, I got there."

Keith also noticed something else that had changed about the series since its rebirth in 2005. "You don't have to necessarily explain a lot in the story," he says. "In the old days, there was a lot of expositional stuff, a lot of explaining to the assistants, but that doesn't happen now."

More than that, Keith thinks this is a great thing for the show – and, more importantly, its characters.

"The companions are characters in their own right now," he says. "Think about the early days of Sarah Jane Smith – feisty Sarah became just like any other companion as time went on. You know: 'What's that, Doctor? Tell me about that...' The character suffered as a result.

"*Doctor Who* now is not just about the Doctor," he adds. "It's about the Doctor and Rose, or Martha, or..."

There is an awkward pause, and **DWM** is too polite to step in with a reminder of the new companion's name.

"I've forgotten!" Keith laughs. "She was called Penny for so long!"

Ah, yes. 'Penny'. At that stage the production team was keeping the real identity of the new companion a closely-guarded secret.

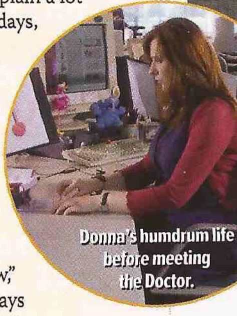
"To begin with, they said, 'We've got a new assistant, and she's called Penny.'" Keith explains. "I remember thinking, 'Penny? Ooh, I don't know about that...' But I kept that to myself! They told me, 'She's older than previous assistants, she's quite feisty, she adores the Doctor, and vice versa. It's sort of Spencer Tracy and Katherine Hepburn...'"

It wasn't long before the clues to Penny's true identity started to fall into place...

"I was writing my first scene with them, and they're in the TARDIS and the Doctor is taking Penny to the future – and she was all excited about being in the TARDIS. The producers kept saying, 'Well, you're sort of getting there, but can you just change this slightly...' I didn't twig that what they were saying to me was that this assistant had been in the TARDIS before, and so the dialogue wasn't appropriate!" he laughs. "It was only after my second or third draft that they finally said, 'Oh, all right, it's Catherine Tate!'"

Newcastle City Council
SHAKESPEARE ESTATE
NORTHUMBRIAN WAY
LEADING TO
HAMLET CLOSE

The cast of Keith Temple's 2006 drama *Angel Cake*.



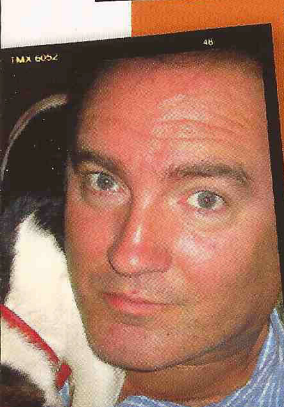
Donna's humdrum life before meeting the Doctor.

Catherine returns to the role of Donna, the character she played in *The Runaway Bride*, 2006's Christmas Special, in the upcoming series. Keith enjoyed the challenge of writing for Donna, as he felt she brought a different dynamic to the series.

"It's the age thing," he says, "She's very excited to be where she is, and to see all the things she's seeing, but she has the experience of a few years, she has seen life. So, she's more on a level with the Doctor, in terms of emotion and excitement, whereas Martha was a bit gushing and gauche in some respects, and Rose was, too, sometimes. But there's a level-headedness about Donna – she's her own person."

Is Keith worried that, in deciding to go for a noticeably older character, the legions of new, young fans will be put off?

WRITER'S QUESTION TIME



What was the first story you remember writing?
As a child, I used to write *Doctor Who* stories. But I was more interested in drawing the illustrations on the cover! I used to sell them to friends on the street.

What was your first paid work as a writer?
Casualty. The episode was called *Keeping it in the Family*, and it was about incest between a brother and sister. And my sister rang me up, all in a quiver, and said, 'People are going to think we're perverts!' But it was nothing to do with her.

Do you write 9 to 5, or whenever you feel like?
I'm quite disciplined, because I know that if I don't write 9-5, then I'll not write anything.

Where do you write?
I've got an office at home.

What single writing tool could you not live without?
Pen and paper. I'm quite computer literate, but I always start out with pen and paper.

Which writer (in any medium, living or dead) would you most like to have a pint with?
The guy who got me wanting to write is Alan Plater, who wrote *The Beiderbeck Affair*. That was a fantastic script.

Which *Doctor Who* story do you wish you'd written?
Oh, that would have to be *The Talons of Weng-Chiang*.

What's the piece of writing you're most proud of?
It was my first original commission. It was an interesting experience, too. I wrote a pilot for a six-part series and ITV was interested, but they wanted it to be a one-off 90-minute screenplay. Imelda Staunton was going to be in it, but it got knocked back in the end. Then the BBC wanted it, and it changed. Over three years, it became a very different thing. It was a real eye-opening exercise in how programmes get commissioned and made.

Any unfulfilled writing ambitions?
I'd love to write a big movie screenplay – not a Hollywood movie, because I'm not into big American movies. But I'd love to do a British film.

If you weren't a writer, what would you do?
I'd love to be an archaeologist. When I left university, I nearly got a job in Sicily as an archaeologist's assistant, but it all fell through. I think I would have really enjoyed that. I would have been wearing home-made knitted jumpers and silly hats!

And every writer's favourite question: where do you get your ideas from?
They usually come from absolute desperation! I get the bus quite a lot. I think people who work in television should get the bus more often – you overhear amazing conversations, and get some great ideas.

98 WILLESDEN

The new series can't come soon enough for us; we've almost completely exhausted our supply of unpublished Donna pics from *The Runaway Bride*...

"Donna has the experience of a few years. She's seen life, so she's more on a level with the Doctor..."

"Well, I'm in my forties now, so obviously I'm at a bit of a distance from the younger audience," he says, "but when I was a kid and watched *Doctor Who*, I never once thought about the age of the Doctor. Doctor Who was just Doctor Who. Jon Pertwee had white hair, but he didn't behave like an old person, he was quite childish in some respects.

"I don't know," he muses, "do children say, 'Oh, that's an older person'? I don't know that they do: I think they just accept that this is the character, and the age is kind of incidental. And do they really need someone of their own age to be able to identify with a programme? I don't think so."

As usual, the secrecy surrounding the new series is tighter than a Slitheen's skin-suit – but we do know a few things about Keith's episode, *Planet of the Ood*. Most notable among them is the return of the Ood, the alien slave race first seen in 2006's *The Impossible Planet*/*The Satan Pit*.

"The Ood have changed now," Keith explains. "We saw snippets of that in the previous story – the thing about them being a slave race, born to serve. I always thought, 'What? Nobody is born to serve! Why would a species say that?' I wanted to explore that, so it's become part of the story, exploring why they are the way they are, servile.

"When things go wrong on the ice planet where the story is set, the Ood become quite unpleasant, but they're not out-and-out monsters. They do what they do for a reason. And that's much more interesting to write for than just to have some kind of scary monster going..." [Keith does his best scary monster noise, and **DWM** is appropriately scared.] "When you explain why the Ood behave the way they behave, that's much more interesting."

An Ood prepares for the new series. But will he turn out to be friend or foe?

Of course, one of the bonuses of being a writer for *Doctor Who* is the chance to see some of the episode before the rest of the watching millions – and even to see it being made. "I spent one day on set," Keith says. "And then I had an afternoon on location – one of those things in a factory in the middle of nowhere. I kind of thought, 'Well, if this is the magic of television, you can keep it!'"

Although he has yet to see the finished episode, Keith was very interested to see how the alien setting would be realised. "I've seen illustrations of the ice planet, and it looks incredible," he smiles. "When I saw some of the rushes, they'd covered this entire quarry – or that's what it seemed like – in snow. It looked fantastic, and that was before it had the special effects put on it."

Since its 2005 revival, *Doctor Who* has occasionally come in for a bit of stick about its reluctance to visit alien worlds, preferring instead to confine itself to studio-bound spacecraft or the familiar environs of Earth. Keith thinks such criticisms are unfair, and irrelevant.

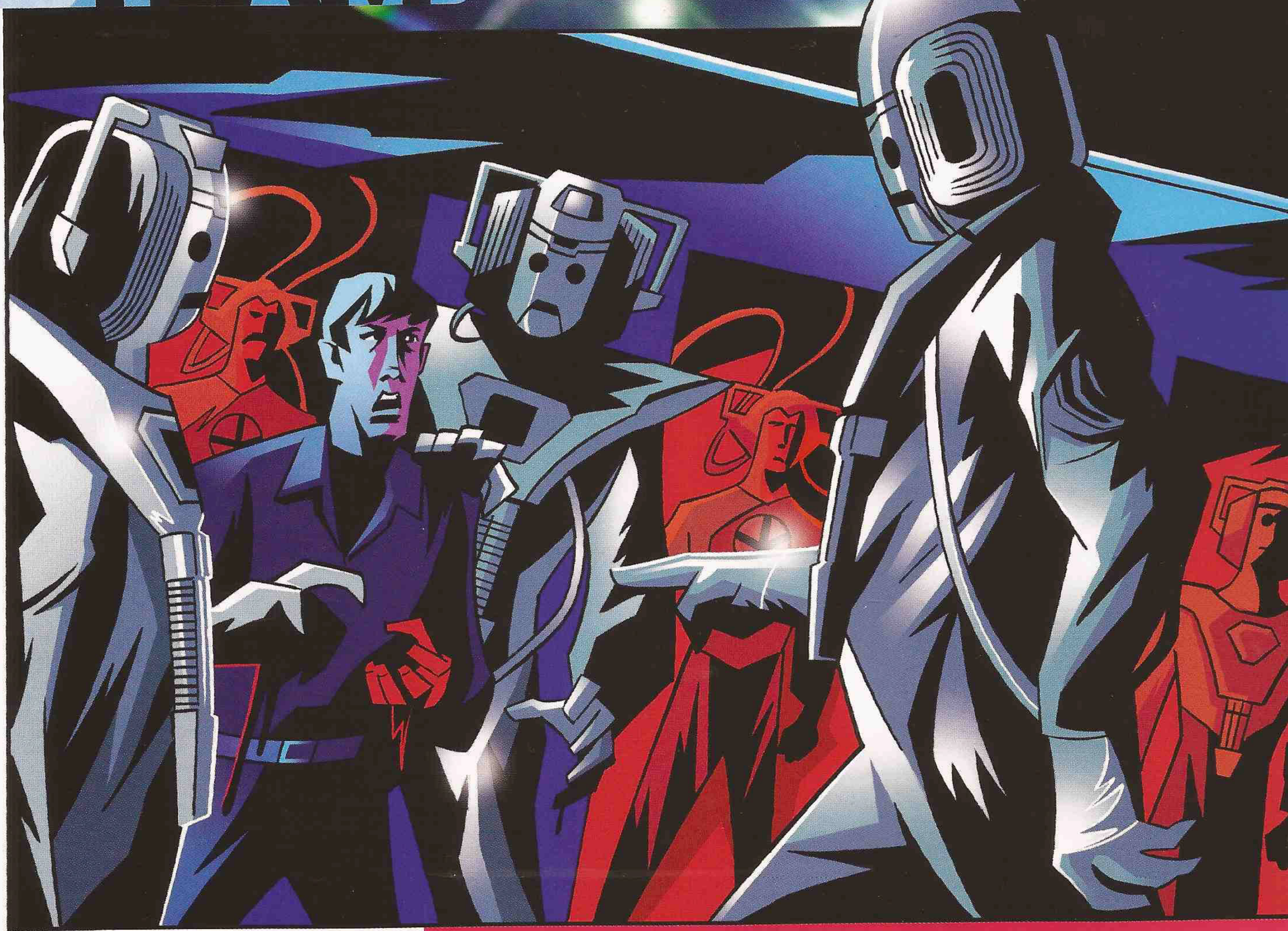
"First of all, there is a cost issue," he says. "I know the series has a bigger budget now but, even so, it costs a lot of money to go to an alien world. And why scrimp on it and do something that's not going to look very good, if you do it week after week? Let's go to an alien planet once in a while, when you can spend a bit of budget on it."

"But more importantly, you have to consider what the viewers think. I started watching *Doctor Who* with Jon Pertwee. He didn't go to many alien planets in his early days but, as a kid, it didn't bother me. You had space creatures, you had scariness – it really didn't bother me at all.

"I think it's a lot of the older fans who complain about the lack of alien worlds," he adds. "And I am writing this for children, not for 50-year-old anoraks who complain about everything!"

THE TIME TEAM

Four fans, one mission: to watch all 738 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 627–628

ATTACK OF THE CYBERMEN

With the Cybermen back down the sewers
This tale thrilled the fanboy reviewers
But a barking mad script
Meant the public weren't gripped
And the show lost two million viewers

Down in the sewers, something is waiting… and in a story called *Attack of the Cybermen* it's not hard for the team to guess what. As two men in hard hats are attacked by an unseen something (probably a Cyberman) there's a general air of excitement for the first 45-minute episode of Season 22. "Perfect opening to a story," enthuses Clay. "Very traditional and reassuringly well done, just what we needed after *The Twin Dilemma*."

The action shifts to the surface where a gang of robbers are casing a joint. "Director Matthew Robinson is going for a hard-edged Euston Films feel here," notes Peter. "Shame that the incidental music is so grating; the bits that sound like composer Malcolm Clarke's score for *Earthshock* are fine, but his dum-de-dum-PARP theme for the robbers is horrible. Still, nice to see Maurice Colbourne back as Lytton, and it's time Brian Glover [playing crook Griffiths] was in *Doctor Who*, where we so rarely hear a Northern accent."

Up in the TARDIS Peri is still wary of the new Doctor. "Peri does seem to have deteriorated since her initial appearances," says Jac. "She's got much more whiney, but I guess that given what she's been through, it's allowed."

"The Doctor/Peri relationship is quite fun, I think," says Clay. "He obviously cares for her but doesn't show it, and I like his mad enthusiasm for repairing the TARDIS. Though take it as read that his outfit is still a major problem."

After nearly colliding with Halley's Comet, the TARDIS arrives in a junkyard on Earth – now disguised as a kitchen dresser. "You can't imagine that happening in the Fifth Doctor's era," remarks Richard. "Although the same production team is still working on the series, they've clearly decided to lighten it up a bit. And a nice little continuity reference there, making the junkyard the one in Totters Lane from the very first episode."

Cliché Counter

DEATHS ON SCREEN SO FAR
01001

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00181

ONE OR MORE REGULARS INCARCERATED
00241

"I don't see the point of that at all," says Clay. "Quite irritating actually, all these back references to Tegan, Zodin – even Susan. And now they're going back into the TARDIS again. There's no narrative drive. Can't we just get on with the story?"

"Plus the dialogue is pretty bad," says Jac. "Especially Peri. She has strange clunky lines like 'Do you think that wise?'"

"That's the unmistakable dialogue clunk of Eric Saward," reckons Clayton. "I bet you someone says 'This is madness!' or 'They must think us fools!' or 'Your bitterness would be better off directed to the Cybermen!' before very long. That said, there are lovely naturalistic lines now and again – Lytton's joke about council diggers, the references to the SAS and ante-natal clinics."

The Doctor and Peri find an opening to the sewers that's being guarded by Lytton's sinister policemen. "The Doctor attacks that policeman with a worrying amount of gusto," frowns Richard. "This incarnation still seems to relish a spot of violence."

"I love him popping up from the manhole in the copper's helmet to frighten Peri, though," says Clay. "His manic grandiosity is always being undercut, which makes him rather endearing."

Down in the sewers, Lytton and his gang meet the Cybermen and open fire. Peter's not happy. "That's so disappointing – seeing the once invulnerable Cybermen damaged so easily."

PETER
CLAY
JAC
RICHARD

Jac agrees. "I've always adored the idea of the Cybermen, but sadly often been disappointed in their outings – perhaps expecting too much. But when those soldiers were firing on them in *The Invasion* and they just kept walking, now that was scary. They've been watered down so much."

"A black stealth-Cyberman, though, that's rather natty," says Richard. "I wonder if they produce them in a range of other attractive colours?" But he winces as the Cybermen report to their boss on the distant planet Telos. "Look! It's the Fat Controller!"

Peter sighs. "Lipo-suction obviously isn't part of the Cyber-conversion process."

Richard is impressed by the exterior scenes on Telos however. "The forced perspective shots with Cyber-Control look rather good! How fitting that they got back to the same quarry and use the same model techniques as they did when they filmed *The Tomb of the Cybermen* 17 years before."

Clayton shakes his head. "This story is mad. A sequel to *The Tenth Planet*, *The Tomb of the Cybermen*, *The Invasion* and *Resurrection of the Daleks*, all at once. It's like one of those bizarre continuity-fests fans post on to internet forums – and now we've suddenly switched to Telos and these two escaping prisoners Bates and Stratton."

"They're rather OTT, aren't they?" notes Peter. "Those tough-guy lines about 'Get me a HEAD! A CYBER-HEAD!' are ghastly, and they don't connect to the main story, whatever it is, at all. As with *Resurrection* we're being told about five different stories at once. There's no rhyme or reason and it's so involved and complicated."

"The ice tombs are a real disappointment. It looks like a load of IKEA cupboards!" Richard

The Doctor's a rather angry Time Lord...

"At least these action scenes are quite nicely achieved," says Richard. "All the tussling with Cybermen in quarries is excitingly done."

Back on Earth the Doctor meets Russell, an undercover policeman working in the gang, and tells Peri the truth about alien mercenary Lytton. "Hang on!" says Peter. "The Doctor never actually *met* Lytton in *Resurrection of the Daleks*. He didn't even hear his name mentioned. The only time they were both in the same scene together was towards the end of the story, when Lytton fired a shot at him! This is silly."

It gets sillier as the Doctor and Peri return to the TARDIS to find it occupied by Cybermen. 'No!' shouts the Doctor. 'No!' shouts Russell. 'No!' shouts Peri. 'No no no!' shouts Peri as a Cyberman lunges for her. "What a lot of nos," observes Clayton.

Jac frowns. "That episode had no plot, just incident. And not that much incident. I have not the faintest idea what the story's about."

Into Part Two, where the Doctor and co are locked in a TARDIS cupboard where the Doctor proceeds to explain the Cybermen's plan with copious and detailed reference to the series' continuity. "Ghastly," says Clay. "Perhaps writer Paula Moore is an obsessive fangirl? This is inching closer to *Arc of Infinity* levels of meaninglessness."

The TARDIS arrives on Telos. "Aww!" cries Richard. "The ice tombs on Telos are a real disappointment. The 1967 design was so good, but now it just looks like a load of IKEA cupboards."

Peter nods. "Yes, what's the point of all these 'fan pleasing' references if they're wrong most of the time? It only serves to irritate us die-hards and who knows what a general audience would make of this."

Then Peri is grabbed by the original inhabitants of Telos, the frozen lady Cryons. "I like the green cellophane tinge to the Cryons' heads," says Richard. "Makes them look like giant Quality Streets."

"Green triangle, please," says Peter.

"Purple nutty one for me, thank you," says Jac.

And then a lot of things seem to happen. The Doctor's locked in a room with a Cryon. The Cryons stroke Peri's face. A lot. ("Wouldn't her body heat burn their fingers?" wonders Jac.) And Lytton and Griffiths, on behalf of the Cryons, join up with Bates and Stratton to hijack a time machine and thus stop the Cybermen bashing Halley's Comet into Earth in 1985 so that *The Tenth Planet* will never happen. Honestly.

"Gibberish," says Clay. "It's like a 12-year-old fan sent a script to the BBC and they went ahead and made it."

To cut a very long and involved story short, Bates and Stratton are killed ("What was the point of their subplot then?" wonders Richard), Griffiths is killed ("The only other interesting character," sighs Clay, "killed off for no reason at all") and Lytton ends up being captured by the Cybermen. Peter is unusually serious. "The torture of Lytton, with blood oozing out of his crushed hands, is *unforgivable* in a family show. If I was watching this with my kids I'd be furious."

Jac agrees. "There's so much they could have done for proper family-friendly horror with the Cybermen – their inhumanity, their invulnerability – and they neglect it in favour of gratuitous nastiness."

Finally, the Doctor blows up Cyber Control and that's... it. Apart from a winsome scene in which he ruminates on how badly he misjudged Lytton. "Except he didn't misjudge him at all!" explodes Peter. "Lytton was a ruthless mercenary, who would've been just as happy to work for the Cybermen, I'm sure, had they got in touch first. It's so frustrating – nothing's been thought through. This story left a very nasty taste in the mouth."

Jac concurs. "You'd think that instead of having enough content for a 'two 45-minute episodes' story, they made two normal length episodes and just stuck in *lots* of padding." She sums up. "OK, well – I still like the Doctor and I'm desperately hoping Peri's not going to descend into Tegan mode. The story, dialogue and Cybermen were rubbish, and the torture was just not on. But it was bright and energetic, the episodes didn't drag as much as some of the 25-minuters, and the aliens were all nice and shiny."

Clay nods to Richard. "What you said earlier about the production team making the series lighter with the new Doctor is certainly true. But they've simultaneously upped the darkness and the violence. So the general tone is quite unsettling, like a black comedy. That's a peculiar way to approach a family series." He goes into specifics. "Like *The Twin Dilemma*, that was pretty awful but Colin and Nicola held it together, just. But I want to see the new Doctor in a story that's worthy of him."

"Yes, the series does seem to have taken a bit of a nasty turn, recently," concludes Peter, "but you never know what's just around the corner with the show right now. Maybe *Vengeance on Varos* will offer us something warm and cosy next time..." DWM

AND **YOU** SAID...

The Cryons of Telos.

"The early scenes with Lytton and his gang are 1980s BBC crime drama at its very best and make the story feel wonderfully fresh and new... before it degenerates into yet another continuity-laden Cyberfest."
ROBERT KEELEY EMAIL

"I honestly think this is one of Colin's best performances, he grabs your attention and is never less than entertaining. Up there with Tom in his prime."
ANDREW BLAIR FACEBOOK

"Colin Baker looks good in the Policeman's hat. He should've kept it."
RICHARD BLACK FACEBOOK

"If you want to pull in the viewers, don't start your new season with a story that requires intimate knowledge of a story transmitted 20 years previously. That's just silly. An object lesson in how to utterly alienate a mainstream audience."
KEVIN CLARK FACEBOOK

"It's interesting how Part One is almost a recap for new viewers, with the TARDIS' chameleon circuit being used, Totters Lane, and so on. Unfortunately, Part Two is a total mess."
ANDREW SPOKES FACEBOOK

Ow, ow, ow!

"The Cryons are brilliant – alien body language and voices. Faith Brown getting boiled in the corridor terrified me."
CHRIS WINWOOD FACEBOOK

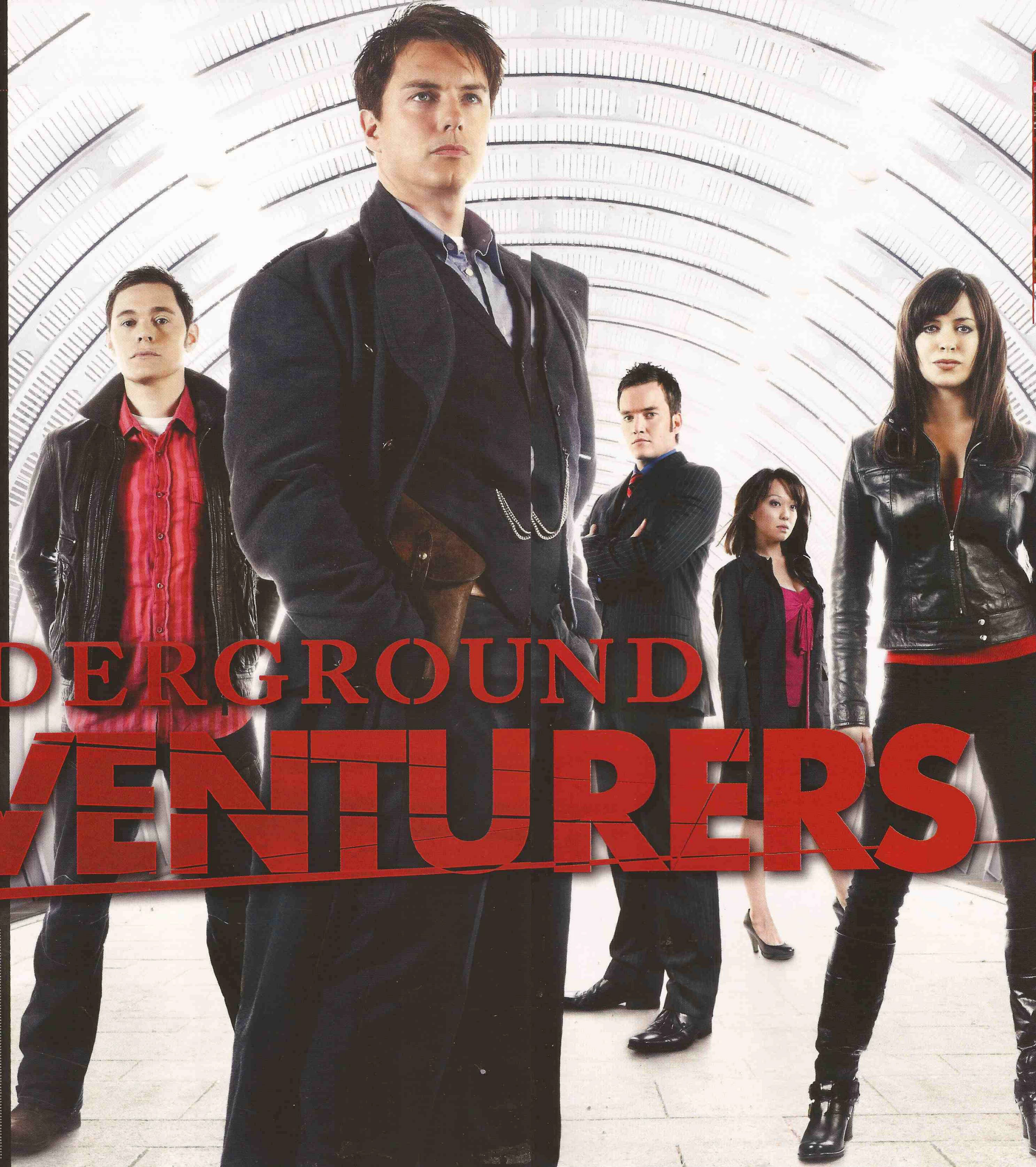
"The problem is that once the twist is revealed, things suddenly unravel very, very quickly – leaving us with no time to react to Lytton's cyber-conversion and death."
'LE MC' FACEBOOK

"Although this story's flaws are fairly self-evident, the level of body horror means we get the most effective use of the Cybermen since the 1960s." **FRASER WELSH** FACEBOOK

In **DWM** 393, the Team will be watching *The Mark of the Rani*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 7 February 2008. And if you're a new *Doctor Who* fan and haven't seen this story before, why not grab a copy of *The Mark of the Rani* on DVD and let us know what you thought?

UNDERGROUND ADVENTURERS

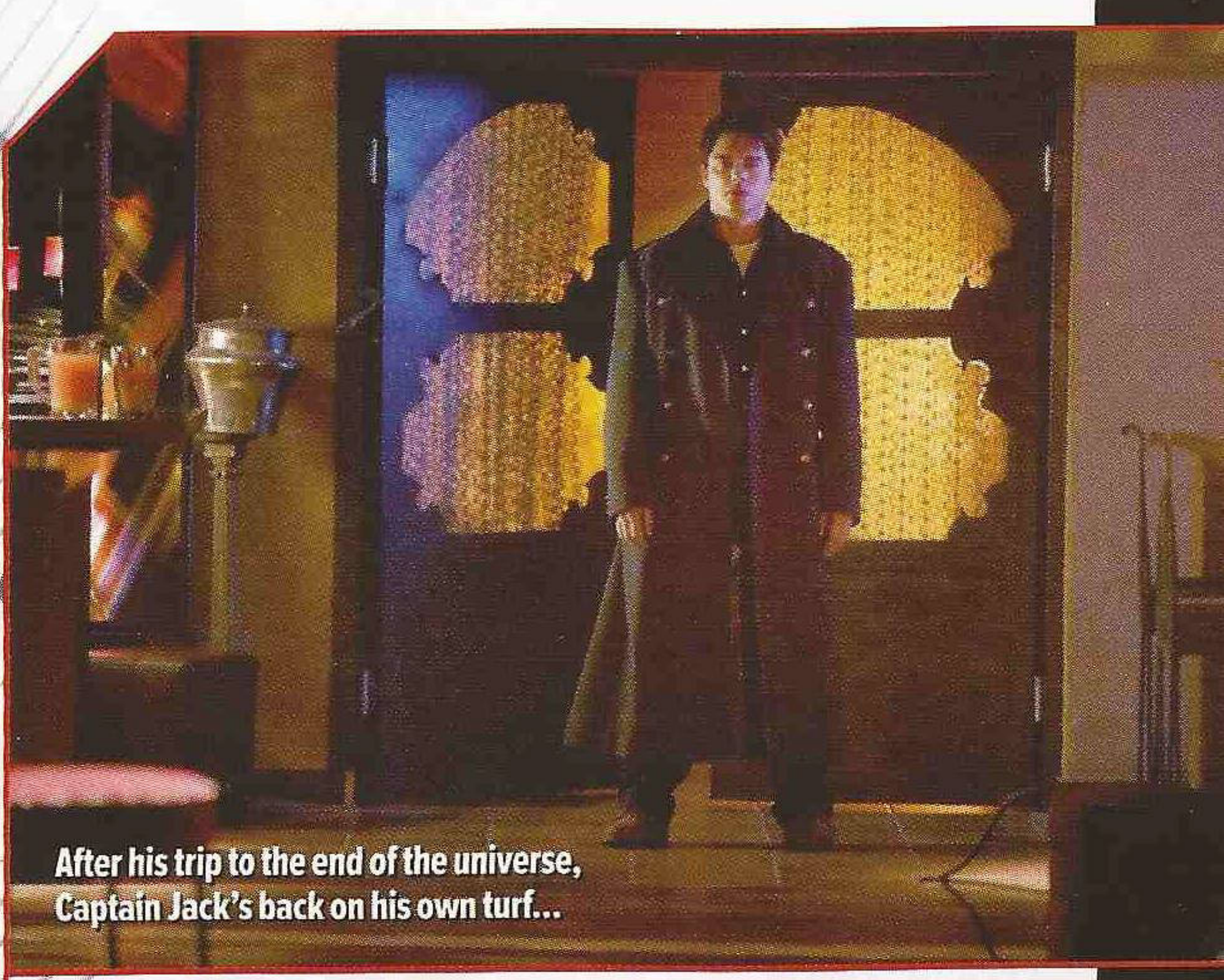
Doctor Who spin-off series *Torchwood* returns to television this month, and **Benjamin Cook** recently visitied the Hub to catch up with the show's stars...



Today, it's a Monday morning early in December. At the Rex Cinema, just around the corner from London's Piccadilly Circus, the great and the good – well, Her Majesty's Press – have gathered for the launch of *Torchwood* Series Two. This second series of *Doctor Who*'s grown-up, ever so naughty, Cardiff-based cousin starts on BBC Two in mid-January. Once again, it stars John Barrowman as Captain Jack Harkness, the man who cannot be killed (though plenty have tried), and focuses on the eponymous agency that investigates extraterrestrial incidents on Earth. Apparently, the twenty-first century is where it all changes...

Except, it's different this time. The same ensemble cast is in place, and The Hub set looks as magnificent as ever, and bisexual Time Agent Jack still hangs about atop skyscrapers, looking windswept and interesting, while the aerial shots of Cardiff make the Welsh capital look like LA, just as they did last series... however, judging from the first episode, *Kiss Kiss, Bang Bang*, scripted by the show's head writer and co-producer Chris Chibnall, and screened today at the press launch, *Torchwood* Series Two is a far more assured, more self-aware, more dynamic affair. From the pre-credits sequence that features a blowfish driving a sports car, to the spine-tingling twist in the final act, to James Marsters' dazzling turn as Captain John, another Time Agent, who gets all the best lines – this, at last, is the 'appointment show' that *Torchwood* Series One promised to be. It's that rare breed of television show that you'll schedule your evening around...

At the launch, BBC Wales Controller Menna Richards makes her corporate speech, and says that *Torchwood*, though a spin-off, is very much a distinct show in its own right. Afterwards, over coffee and biscuits, **DWM** catches up with Russell T Davies, the showrunner, and asks him what qualities he thinks make *Torchwood* Take Two so distinctive...



After his trip to the end of the universe, Captain Jack's back on his own turf...

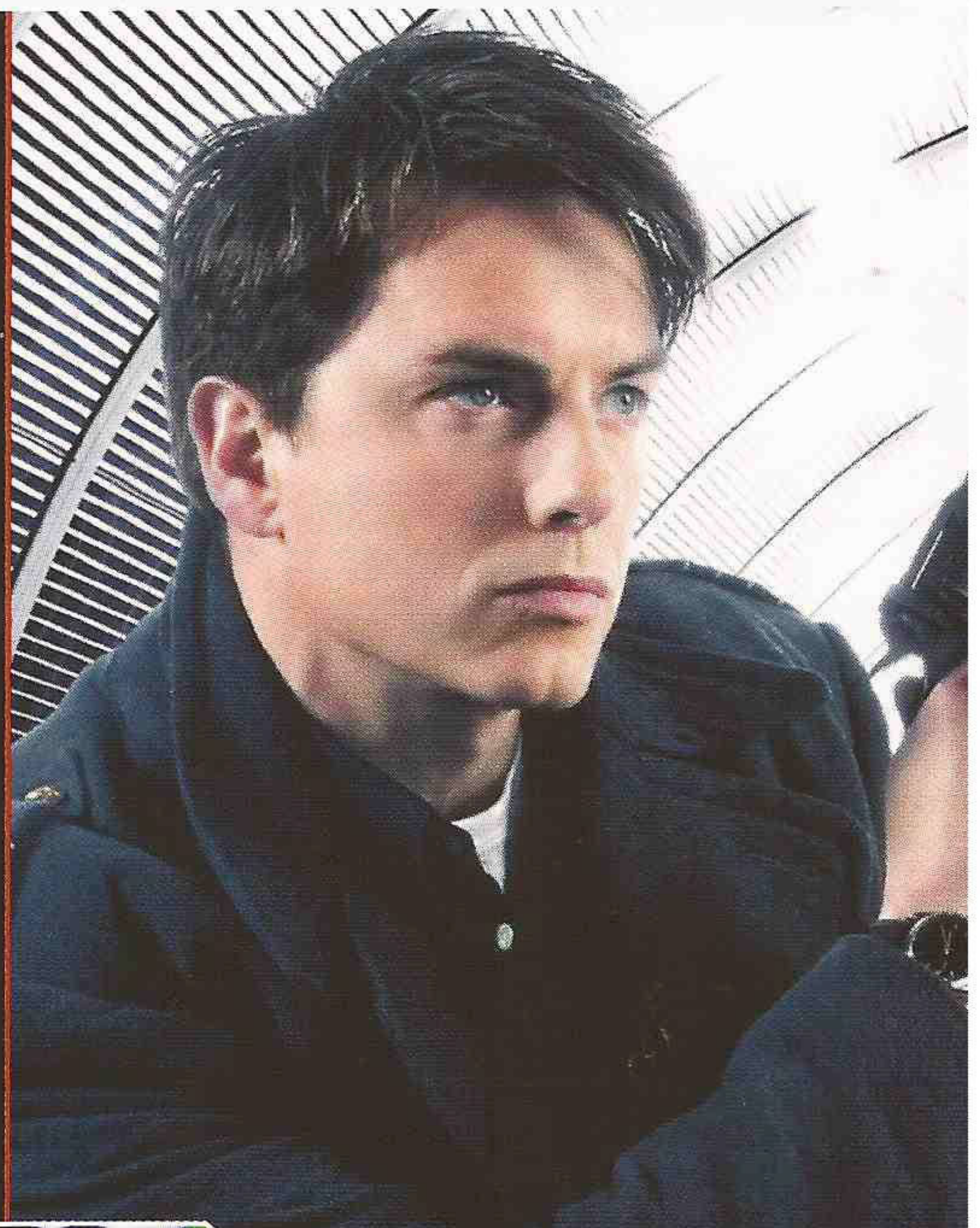
"Well, there aren't many series about bisexuals battling aliens underneath Cardiff," Russell chuckles, before adding: "I'm serious! That is very distinct. Let's face it, there are a lot of American shows covering ground similar to ours, and the success of *Torchwood* on BBC America has been a bit of a surprise to me because of that. I feared that it might be like taking coals to Newcastle. But the research shows that Jack's sexuality, as well as the fluid sexuality that we have running throughout the show, is a unique feature. There's lots more fun to be had with that. But I think Gwen [played by Eve Myles] and Rhys [Kai Owen] are still the key. All sorts of creatures can raise all sorts of threats, but, at the end of the day, we measure them against that ordinary couple. At the same time, I think we can worry too much about the word 'distinct'. In a way, we've moved slightly closer to *Doctor Who* in this series. That's why we're free to bring Martha [Freema Agyeman] on board for three episodes..."

Buffy's James Marsters plays Captain John.

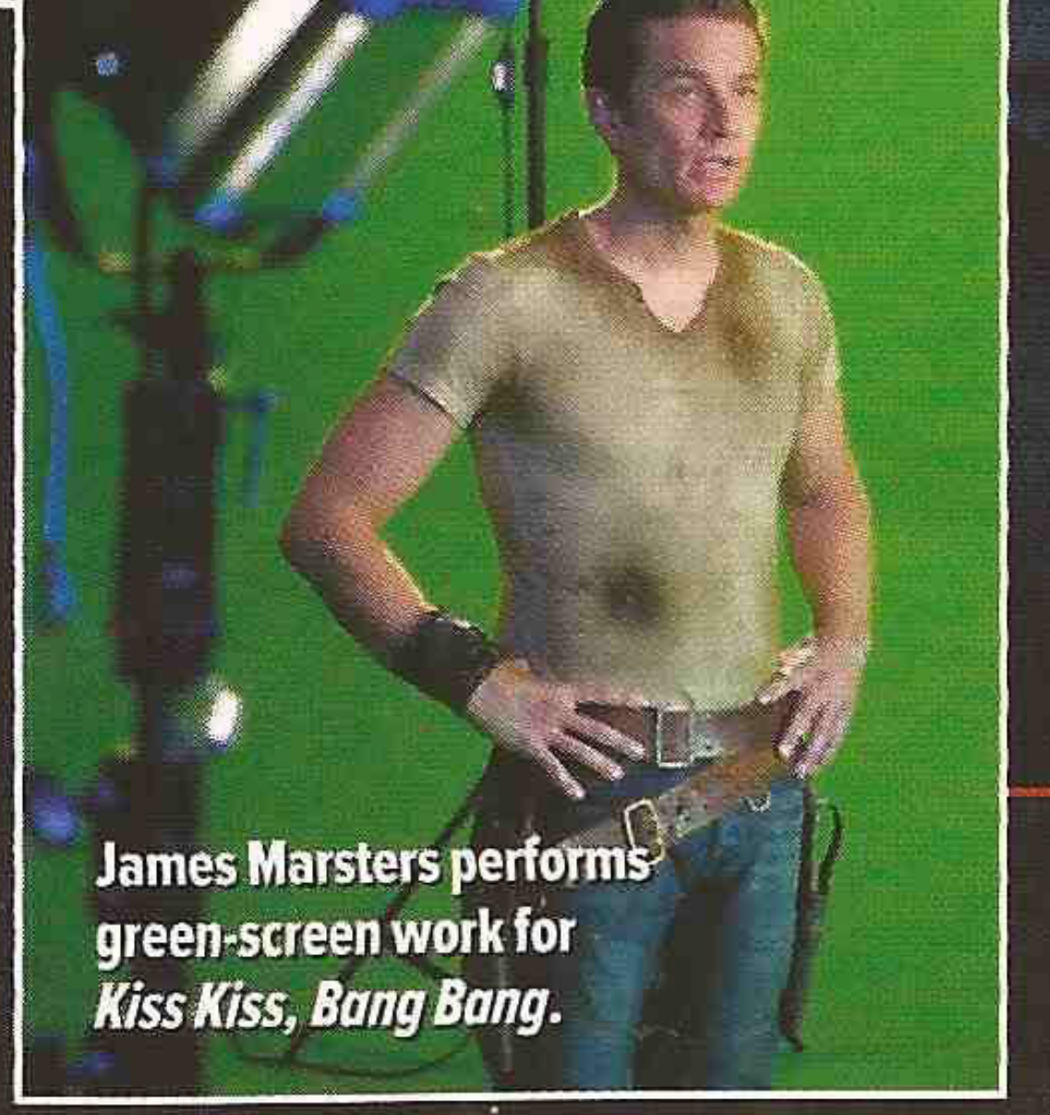
More of that later. Russell hints at what else is to come in Series Two: "A wonderful cross-time love story from Helen Raynor, a blitzkrieg from James Moran, a savage attack on the food industry from Cath Tregenna – and from Chris Chibnall, some of the finest writing that I've ever had the honour to be associated with in my whole career. When you see his triple-punch of Episodes 11, 12 and 13, I swear you'll be astonished. The man has just flown. It's wonderful to see. Also, there's plenty more stories about Captain Jack. We discover lots more, particularly about his family. Remember the Boeshane Peninsula that he mentioned in *Last of the Time Lords*? Well, you're actually going to see it, in one of our finest alien visualisations yet. There's lots more Torchwood history to come, too. Don't forget, it's been sitting under the pavement since Queen Victoria's time, so there's a few investigations into that..."

Furthermore, Series Two sees a massive expansion for medical man Owen (played by Burn Gorman), computer specialist Tosh (Naoko Mori), and support man Ianto (Gareth David-Lloyd). Russell promises "some beautifully detailed character work ticking away, in gentle arcs. A lot of it has been there from the start: remember in [Series One episode] *Greeks Bearing Gifts*, where we saw that Tosh keeps Owen's photograph on her fridge? There's plenty more to be discovered about that secret crush. And Owen has a huge, multi-episode story coming up, which shows Burn at his very best. As for Ianto, he's been getting closer to Captain Jack. A lot of people seem to think that Jack murdered Ianto's girlfriend [in Series One episode *Cyberwoman*]. No, watch it again – Jack murdered the pizza girl whose brain had been removed to make way for the evil girlfriend's! There's a bit of a difference. If anything, Jack saved Ianto from a living hell – and that's been bringing the two men closer together ever since..." ▶

Er, you can make up your own caption for this one...



Two weeks earlier, and **DWM** is on set in The Hub, at Upper Boat studios, in Cardiff, to watch the recording of the top-secret Series Two finale. By this point, there's been a wedding, an alien pregnancy, and some other incredible plot developments that are so hush-hush that we can't talk about them for a couple of months. Instead, we set up camp on the vacant TARDIS set, just a stone's throw from The Hub, with three of the folk on the Torchwood Cardiff payroll, to hear what they've to say about protecting planet Earth from some "really massive" aliens...



James Marsters performs green-screen work for *Kiss Kiss, Bang Bang*.

Hello, Burn, Naoki, and Gareth! How would you say *Torchwood* Series Two differs from Series One?

Burn Gorman: "Well, I think the operative word would be that it's 'settled' – with us, with the crew, with the writers, with the whole concept."

Naoko Mori: "We've found our true identity. The shoot was a lot smoother. Not that we made a lot of mistakes on Series One..."

BG: "Series One had its ups and downs, like any new show, but I think really we've gelled much more as a team."

Gareth David-Lloyd: "Yeah, and the Torchwood team is a lot tighter this year. In Series One, there was an underlying threat of mutiny, especially from Ianto and Owen, but we come into this... you know, Jack's gone, and the team is working far more as a unit. The absence of Jack pushes them together – they care about each other, they'd die for each other, like a family."

BG: "It's Team Torchwood, as opposed to a bunch of dysfunctional operatives, and I think that's more engrossing to watch."

NM: "I think Series Two as a whole is bigger – that's probably the best way to describe it – and better, hopefully."

Was returning like going back to school? Were you all a bit nervous?

GDL: "It was great, cos I wasn't working! [Laughs] To come back was great – and with people that you get on with really well was just a bonus. It's been seven months of fun, and I'm missing everyone already."

BG: "Yeah, me too. I'll miss the people. You say your goodbyes, and that's it, really. It's a shame."

NM: "Oh, I'm going to cry. It's so awful to be coming to the end. We've become such a strong unit. I'm counting down the days until I see them all again."

How do you think guest actors find coming into such a tight-knit show? It must be quite intimidating...

GDL: "Yeah, it must be intimidating, cos we're all very close, and we've on-set jokes that it takes a while to get your head around – but it doesn't take too long, actually, after the initial shock. After the initial trepidation that they must feel, they do get welcomed in, and integrate quite quickly."

BG: "There aren't huge egos bashing around. I think we make a real effort to be as welcoming as possible. John gets his wanger out early on – and that's got that out of the way! But we've had some incredible, very generous actors coming in to work with us..."

John Barrowman is back at Upper Boat, this time on the *Torchwood* set.

Freema Agyeman joins you for three episodes...

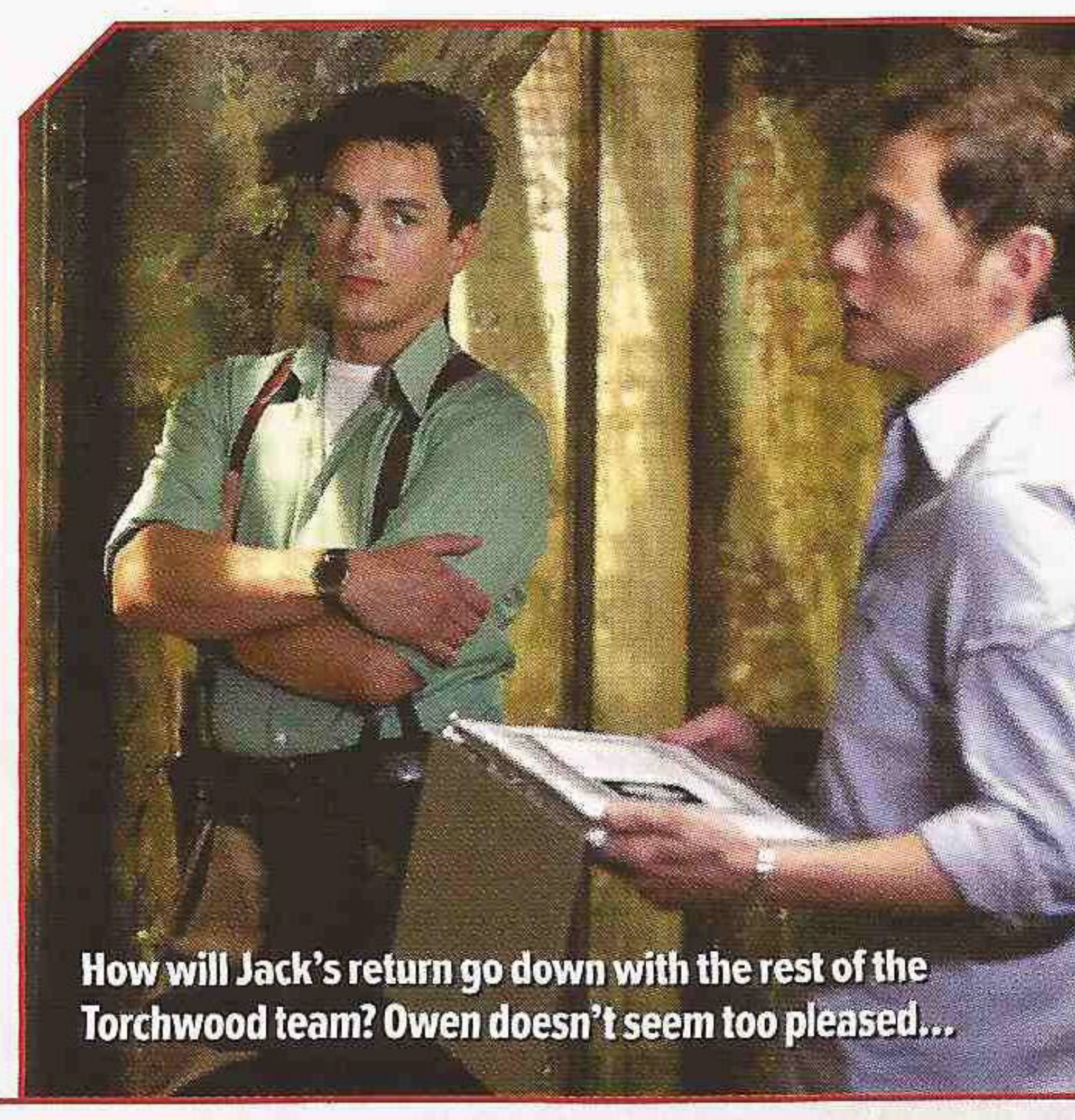
BG: "She's a great laugh. It was really cool. Martha left *Doctor Who* a different person – much stronger and harder, and more worldly-wise, world-weary, and well travelled – so she fits right into Torchwood. Immediately, she states her place – that she's sort of observing us as much as anything else. It's really exciting to have that whole legacy of *Doctor Who* coming in with Freema."

MAKING THE CUT...

In response to audience demand, younger viewers will have the opportunity to watch specially edited, pre-watershed repeats of *Torchwood* Series Two. This is a bold move for a show that has featured liberal doses of blood and gore, and characters who swear, run around on roofs, and sometimes put their hands in each other's pants. What would, say, Series One episode *Day One*, about an alien that consumes its victims during orgasm, be like in pre-watershed form? "A blipvert, probably," admits Russell T Davies, "but we'll never need to know." Indeed, there are no plans to repeat Series One in this edited format. But for Series Two, explains Russell, "we made the adult version first, and nothing impinged on that, nothing censored it. It's worth noting that we didn't know for sure that this pre-watershed version would exist until towards the end, so it couldn't influence the nine o'clock version. Once the first version is complete, we approached it as a new show, almost as though it's a bought-in product that needs altering for its timeslot – and we make cuts accordingly. Actually, it's common sense. If you're going to join in with this cross-platform, multimedia world, get used to it, because I reckon it's a template for the future; different versions for different audiences."

Ow! Some of the violence may be trimmed from the pre-watershed screenings.

Jack and the gang get into their hero poses.



How will Jack's return go down with the rest of the Torchwood team? Owen doesn't seem too pleased...

> "REMEMBER THE BOESHANE PENINISULA JACK MENTIONED? WELL, YOU'RE GOING TO SEE IT..."

Naoko, you've appeared in *Doctor Who*, too, playing Tosh in 2005's *Aliens of London*. Back then, *Torchwood* was just a glint in Russell T Davies' eye...

NM: "Oh, I know! There is no way, in a million, trillion years, that I could have guessed that this would happen out of that. It was the very first day of shooting on the new *Doctor Who* in 2004, the very first scene, which was a big deal, but for me it was like, 'Doctor... who?' I grew up in the States and in Japan, and I'd barely heard of *Doctor Who*. When I got the script, there was the word TARDIS, and I didn't know what it meant. I looked it up in the dictionary, couldn't find it, phoned my agent and said, 'What's a TARDIS?' He laughed so hard, he put the phone down on me. It was really embarrassing! But I knew on that first day that it was a big production, and there was a lot of hype and expectation, so I'm kind of glad that I didn't know, otherwise I'd probably have got really nervous, and fallen over or made a fool of myself – as I do now! Who would have thought that little character in that episode would have turned into this? Maybe I shouldn't say this, but that episode gets referred to somewhere in *Torchwood* Series Two..."

How have your approaches to your characters changed over the course of two series?

GDL: "Ianto has always been a mysterious character, and still is in many respects. When I first took him on, he had hardly any lines, but then we had the *Cyberwoman* episode, which opened the doors to his background and personality..."

NM: "As far as Tosh is concerned, she went on quite a journey in Series One, because she'd always been kind of in her shell, and what you'll see in the second series is her growing up – she's become more of a woman. She's more in touch with her feelings."

BG: "The characters have lives of their own. Things will come up that you wouldn't necessarily... for example, in Series One, Owen has lots of sharp corners, he's abrasive and sarcastic, and he's not particularly likeable all the time. But that was a choice that I and the writers made. When you've somebody as untouchable and as morally whole as Captain Jack, you need a foil; a character that will enter grey areas – moral grey areas. Owen is able to be snide about things, and use his own methods. I think that makes the team more rounded. But one year of *Torchwood* is like six years of real life. It's sort of dog years, I think. [Chuckles] So, in Series Two, you've big changes in Owen. Okay, he still has his foibles and dysfunctions, but it's nice to see him work as part of the team, as a professional. As a medic, as a person, he's much more mature, I think, and more at peace with his place in the team. A lot of episodes are about where Owen's place is in the team, especially with Freema joining – as another medic."

NM: "*Torchwood* is not, like, a soap. Not that there's anything wrong with soaps, but *Torchwood* is more accentuated, because it's not about everyday life. Things happen. Huge peaks and troughs. I have to say, I have like a huge list – a to-do list – of things to do before I die, and I've been able to tick so many boxes thanks to *Torchwood*. Sci-fi? Tick that box. Action? Tick. High drama? Tick. Running around in heels, shooting at aliens? Tick. It's been great."

BG: "I've learnt something new every day. When you get to the point that you're not learning, you need to stop, I think – and either take a break, or give up and become a plumber or something, because it's important to remain motivated and driven."

NM: "I've learnt a lot. I think we all have. Like Burn said, we learn from any experience. I really believe in... not fate, but reasons. There were so many reasons why I was supposed to be here doing *Torchwood*, and I've learnt so much through Tosh. It's been an incredible journey playing a really well written character. Such a strong group of writers. There's a great support system."

GDL: "You'll deliver a line in a certain way, and the writers will pick up on it, and the character builds through ideas that crop up along the way. It's an unspoken relationship between actor and writer."

NM: "It's really organic."

GDL: "The writers and the producers capitalise on your suggestions, so I suppose, in some ways, you feel like you've helped create and develop the character."

Do you have any say in your suits, Gareth? You're by far the most snappily dressed member of Torchwood.

GDL: "[Chuckles] Oh no, no, I don't get any say whatsoever, which is probably a good thing, because I'm not really a suit wearer. Luckily, we've got [costume designer] Ray Holman, so I just let him take care of that. I don't argue."

What, then, have been your greatest challenges this series? Any moments that you're especially proud of?

NM: "Gosh, there are so many..."

GDL: "There's a scene where – without giving too much away – Ianto is sort of being mentally invaded, ▶

Filming the sequence in Episode 1 where Captain Jack takes Captain John into the Hub.

Naoko Mori promises a huge change for Tosh in Series Two…

"Bite me!"

and that was quite difficult, and fun to play. It involves what's happening here and now, and what's happening in my memory, so playing both aspects was quite a challenge. I get home [after a day's filming], and just want to collapse, but I can't stop moving; It puts me on an energy level, and it takes me about an hour to calm down."

NM: "Yes, it feels like I've had a really good work-out, like really flexing my muscles – and building muscles that I didn't know I had!"

BG: "It's not nuclear science or anything, but the hours are fairly full on. At least you're working with scripts that are trying to push boundaries. They've created this whole world, and it's great to be a part of."

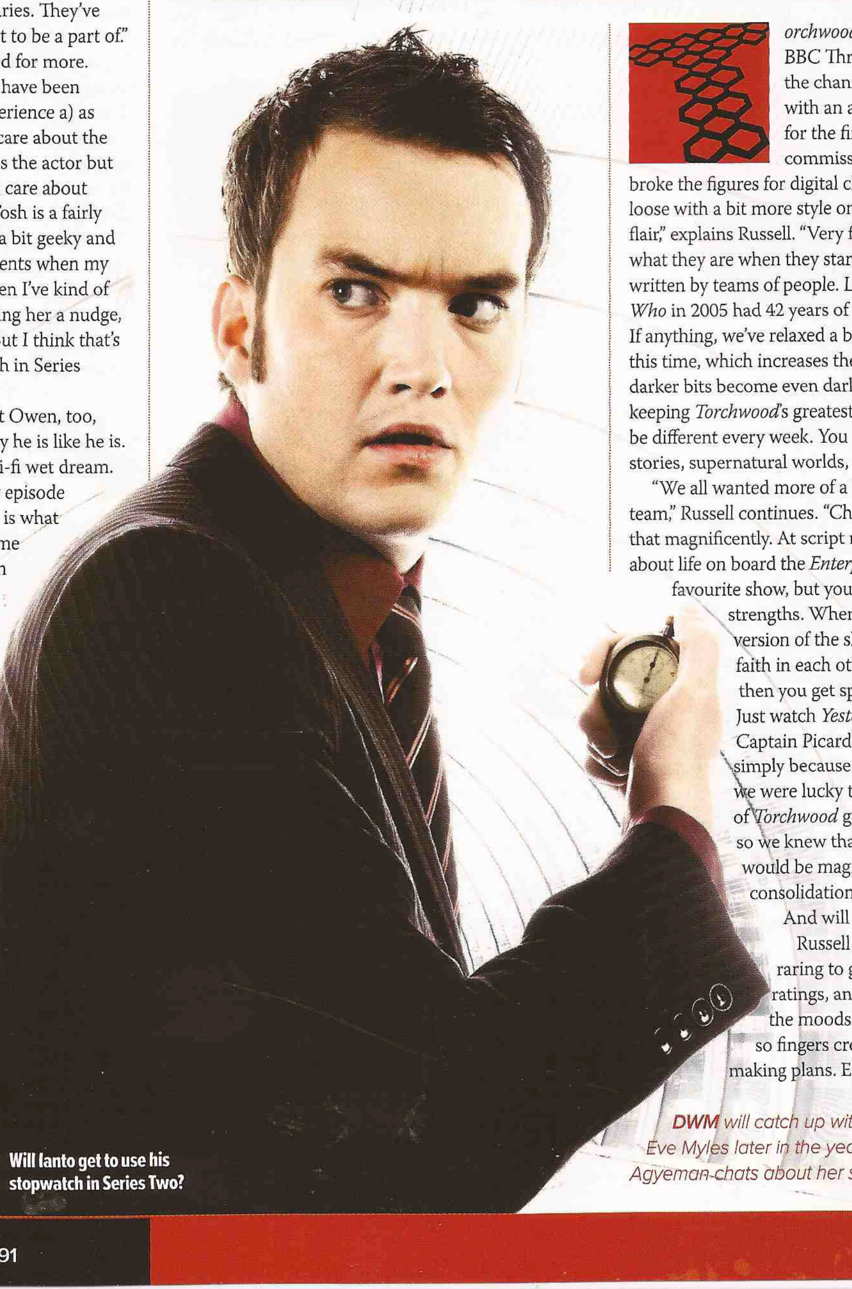
NM: "I don't think we could have asked for more. Russell and Chris, and all the writers, have been spot on, and it's been an amazing experience a) as an actor, and b) as Tosh. You have to care about the characters to be interested, not only as the actor but also as a viewer, and I really think you care about the Torchwood team in Series Two. Tosh is a fairly likeable character, but a bit of a nerd, a bit geeky and stuff, and there have been a few moments when my personality has clashed with hers, when I've kind of gone, 'Oh God, Tosh!' I've felt like giving her a nudge, and some words of encouragement. But I think that's healthy. You see a huge change in Tosh in Series Two… and that's all I'm saying!"

BG: "There are lots of questions about Owen, too, that are answered in Series Two – why he is like he is. Also, there are loads of aliens. It's a sci-fi wet dream. I'm such a sci-fi fan, and almost every episode has an amazing new alien in it, which is what I wanted to see more of. There are some fantastic creatures that are explored in Series Two. It's so cool."

You haven't grown blasé, then?

BG: "Not at all. It's a buzz. There's one episode where – again, without giving much away – there's this really massive alien. It's probably the biggest alien that's been seen on television… actually, no, that's not true. But it is *pretty* big, and I had to pretend to be facing this imaginary beast! The creature wasn't actually there, so it felt a bit lame, but it'll look great when you see it on screen. It was very exciting. It was like, 'What did you do at work today, sweetheart?' 'Well, I battled an invisible alien. How was your day?' It's the maddest job in the world."

"THE ABSENCE OF JACK HAS PUSHED THE REST OF THE TORCHWOOD TEAM TOGETHER…"



Will Ianto get to use his stopwatch in Series Two?

Torchwood Series One aired on BBC Three in 2006, and achieved the channel's highest ratings ever, with an audience of 2.5 million for the first episode. "A second commission, and a first series that broke the figures for digital channels, allowed us to let loose with a bit more style on Series Two, a bit more flair," explains Russell. "Very few shows know exactly what they are when they start out, particularly those written by teams of people. Let's not forget that *Doctor Who* in 2005 had 42 years of experience to build upon. If anything, we've relaxed a bit. There's more humour this time, which increases the whole range, so the darker bits become even darker in contrast. But we're keeping *Torchwood*'s greatest attribute: its capacity to be different every week. You get love stories, monster stories, supernatural worlds, time travel, the works.

"We all wanted more of a bond between the team," Russell continues. "Chris Chibnall has written that magnificently. At script meetings, I talked a lot about life on board the *Enterprise*. *Star Trek* isn't my favourite show, but you have to acknowledge its strengths. When you get that crew, in any version of the show, trusting and having faith in each other, against the odds, then you get spellbinding episodes. Just watch *Yesterday's Enterprise*, where Captain Picard risks his entire reality, simply because he believes Guinan. And we were lucky that the actors at the heart of *Torchwood* genuinely get on so well, so we knew that that sort of material would be magic on screen. It's a natural consolidation of what we did last year."

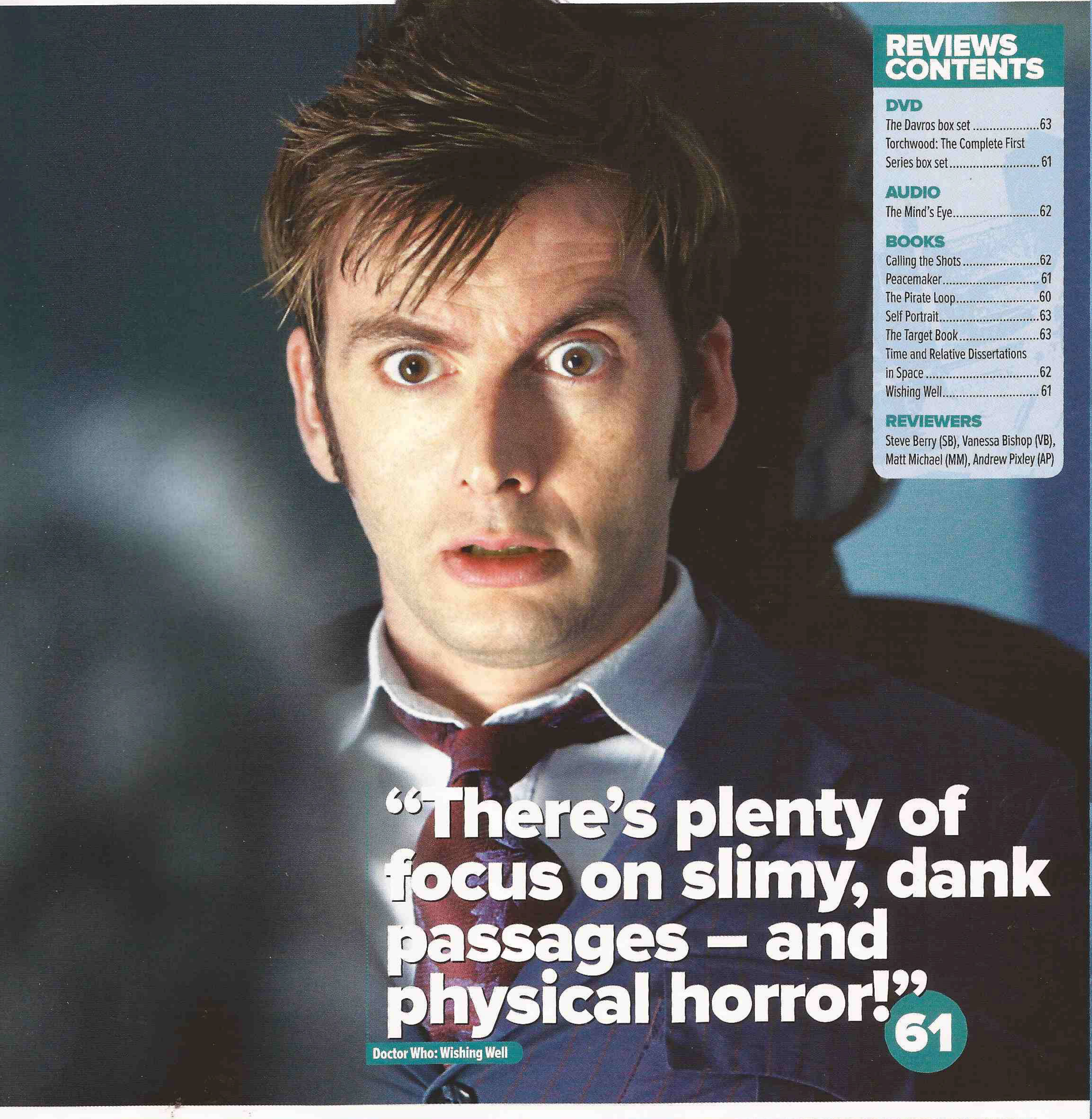
And will there be a Series Three?

Russell nods. "We hope so. We're raring to go. As ever, it depends on ratings, and the audience share, and the moods of channel controllers, so fingers crossed. But we're already making plans. Exciting plans!"

***DWM** will catch up with John Barrowman and Eve Myles later in the year. Next issue, Freema Agyeman chats about her stretch in The Hub.*

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
» CDs » Toys » Merchandise and more!



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The Doctor must discover what happened to the *Starship Brilliant* in *The Pirate Loop*.

The Pirate Loop

Hardback novel BBC Books
Featuring the Tenth Doctor and Martha
Written by Simon Guerrier **RRP** £6.99

WHATEVER HAPPENED TO THE *Starship Brilliant*? Martha wants to know, and so, despite one or two nagging doubts about a looming galactic war and the threat of destroying established history by picking at the loose thread of causality that binds the universe together, the Doctor takes her there. But even he wasn't expecting grey scrambled egg, mouthless men and pirate badgers.

The Pirate Loop has one of those wibbly-wobbly timey-wimey plots perfected on TV by Steven Moffat, and pulled off here to a great degree by Simon Guerrier, who uses the implications of his time paradox to cleverly generate tension. Constructed as a series of puzzles (what is the grey matter that splits off various bits of the ship?; why do trays of canapés keep restocking themselves?; and where did the badgers come from?) wrapped up inside the mystery of the *Brilliant*'s disappearance, there's a sense of the author having fun with his readers. Gloriously, just as in *Blink*, the resolution to the story is both a complete surprise and an utterly logical consequence of the skewed science.

Guerrier has the Doctor and Martha split up for the bulk of the book, which means that both have an equal opportunity to shine. In Martha's case, it's an opportunity for her to again show her intelligence and bravery as she improvises madly to outwit the pirate badgers using anything that comes to hand, and if all else fails fluttering her eyelashes to charm the youngest pirate. The Doctor is just as impressive – all double-speed brain and bursts of energy, making the complex simple and delighted by his own cleverness, but lost in a moment of silent grief when he believes Martha has been killed. The only element that doesn't quite ring true is the repeated, light-hearted references to the painful fact that he's the last of the Time Lords.

> **'*The Pirate Loop* is one of those rare things – a children's book that adults will adore...'**

BBC BOOKS
DOCTOR·WHO
The Pirate Loop
SIMON GUERRIER
PICK OF THE MONTH!

The other characters are really just colourful spectators of the Doctor and Martha's genius: the pirate badgers, especially young Archie, are thoroughly cute and impossible to dislike even as they gun down the ship's purposely anodyne crew or the many-tentacled passengers, and especially Mrs Wingsworth (a snob with a heart of gold). The badgers' wondering discovery of the finer things in life generates some of the best bits in the book. And while Guerrier's theme of personal freedom is so central to the story that it becomes the crux of the denouement, it's treated with such a lightness of touch that it never becomes boring.

The Pirate Loop is one of those rare things, a children's book that adults will adore. It's clever, funny, thoughtful and silly, and loads of other good words. But the one that sums it up best is this: brilliant. **MM**

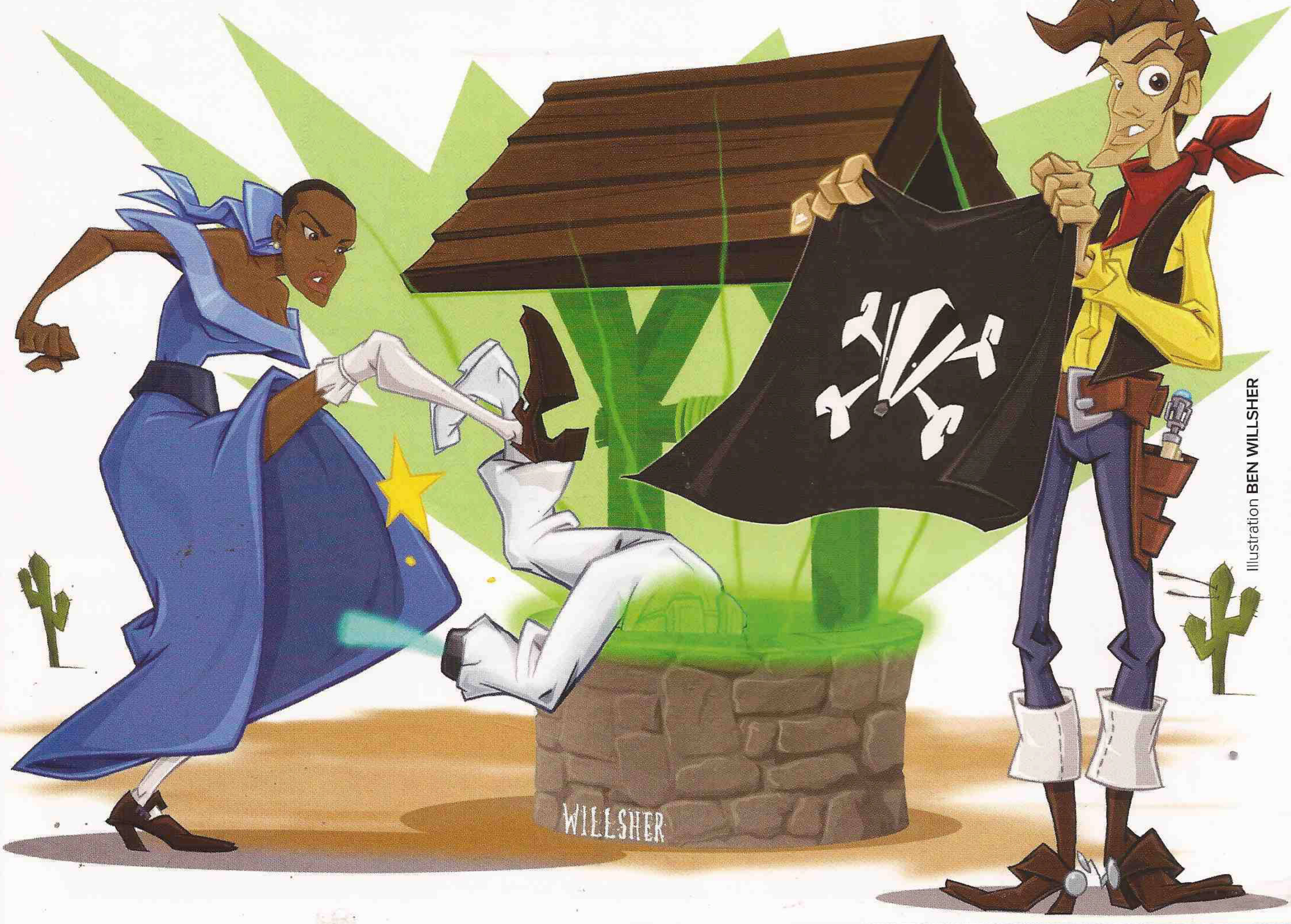


Illustration BEN WILLSHER

Wishing Well

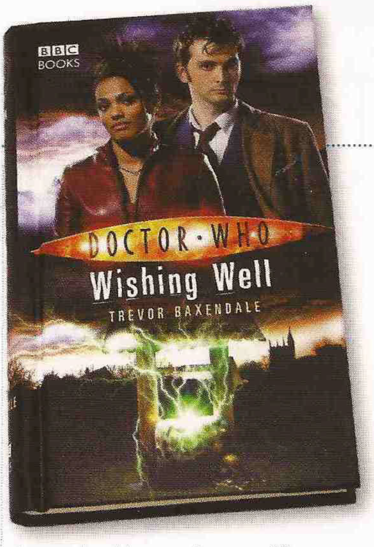
Hardback novel BBC Books
Featuring the Tenth Doctor and Martha
Written by Trevor Baxendale **RRP** £6.99

ARRIVING IN THE VILLAGE OF Creighton Mere in search of a cream tea, the Doctor and Martha find the historic well is home to more than just loose change. A group of students are secretly tunnelling to uncover a highwayman's fabled hidden loot while the village restoration committee quibbles with the big house, and all the time, something nasty is stirring in the depths, waiting for the moment of the rising when it will emerge to take over the world.

It's become traditional for at least one of the book releases to be horror themed, and, despite its innocuous title, *Wishing Well* is probably the grisliest yet. Not only are we treated to genuinely scary scenes of the Doctor abseiling into the darkness of the well, and dead animals and skeletons being reanimated by a creeping, glow-in-the-dark weed creature, but there are also some bone-cracking transformations that would put Professor Lazarus to shame. Like an MR James story, there's plenty of focus on slimy, dank passages, crawling things and very robust physical horror. All this means that while it's pleasingly spine-tingling, this is exactly the kind of thing that would have Mrs Mary Whitehouse turning in her grave.

The monstrous Vurosis creature is reminiscent of any number of previous vegetable-based *Doctor Who* enemies, but Trevor Baxendale makes sure that it has enough of its own biological quirks to be different. It comes into its own during the very British final act, where the fate of the Earth is decided on a village green. Apocalyptic and mythic, like the end of *Last of the Time Lords*, it's a grand conclusion to an adventure that escalates at precisely the right pace.

For all the scares, though, *Wishing Well* is also pretty fun, with both the Doctor and Martha in particularly feisty moods. There's an especially amusing scene with the Doctor trapped in a bathroom when all hope is apparently lost, and making creative use of the facilities available to turn the tables.



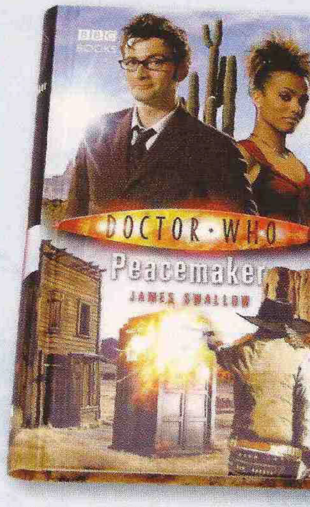
Throughout the story, Baxendale introduces some well-drawn and sympathetic supporting characters, most notably Angela Hook and Henry Gaskin, whose ongoing feud has a very personal cause. He makes us care for these characters as well as rooting for the Doctor and Martha, and shows that only by resolving their personal differences and coming together as a community will they be able to counter the threat of the Vurosis. Like the best episodes of the TV series, *Wishing Well* is all about human beings overcoming their flaws in the face of alien horrors.

With a denouement that wraps up the story in a beautifully neat parcel, this is a perfect Christmas scare story, ideally to be read by firelight as the night wind howls. Simply smashing. **MM**

Peacemaker

Hardback novel BBC Books
Featuring the Tenth Doctor and Martha
Written by James Swallow **RRP** £6.99

THE WESTERN HAS NEVER BEEN a genre that *Doctor Who* has felt especially comfortable with, except, perhaps, in pastiche. This is odd, since myth of the Wild West embodies exactly the kind of pioneer spirit that Russell T Davies often talks about. Though it's far from being a straight historical, *Peacemaker* doesn't try to dress up its backdrop with alien worlds, or play it for laughs. Instead, it's an homage to those good old fashioned Westerns that used to air every weekend in the 1980s, with the Doctor and Martha cast as the good guys battling alien black hats who have ridden into the frontier town of Redwater in search of a travelling healer.

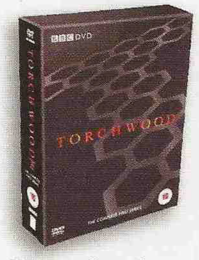


Right from the start, we're left in no doubt as to the villainy of the bad guys, Tangleleg and Kutter, as they ruthlessly gun down anyone who stands in the way of their goal: to find the quack Professor Alvin Godlove and recover what he has taken from them. Conversely, our heroes, the Doctor and Martha, are unimpeachable. Author James Swallow makes Martha's medical training central to the story, which adds tension to the scenes where she has been shot, and knows precisely how long she has left to live. Her compassion is also vital to the plot – it's a moment of humanity on her part that ultimately saves the day. Capturing both her and the Doctor impressively, Swallow accurately evokes their onscreen relationship. He also plays up the myth of the Doctor, naming him as 'Rides in Night' to the Native Americans, the legendary defeater of the Bad Wolf, and throwing in one or two juicy flashbacks to the Time War. However, by making the Doctor's Time Lord physiognomy key to the plot, he skirts riskily close to *Human Nature*.

With no room for shades of grey in the characterisation of heroes or villains, Swallow focuses on making the minor characters vivid, even if they are drawn from stock Western clichés. There's the tough nut sheriff with a soft centre, the genteel school mistress, a disgraced Pawnee, and the avaricious Godlove himself, a travelling charlatan who does the right thing for the wrong reasons. Then there's Nathan, whose more affecting personal story encapsulates the themes of revenge and redemption that the wider plot only hints at.

The settings are likewise archetypal; from the saloon packed with card-playing hard drinkers to the old abandoned mine. But by throwing the Doctor and Martha into this familiar world, Swallow changes the balance so that there's never a question of this ending with a straightforward shoot out at high noon. They're better than that. As in both *Wishing Well* and *The Pirate Loop*, there's a theme of a community learning from the time travellers, and coming together to face down their enemies. Though not quite as inventive or exciting as its fellows, *Peacemaker* is a highly enjoyable book. **MM**

Torchwood: The Complete First Series



DVD box set 2|entertain
Starring John Barrowman, Eve Myles, Burn Gorman, Naoko Mori, Gareth David-Lloyd
Writer Russell T Davies, Chris Chibnall, Helen Raynor, PJ Hammond, Toby Whithouse, Paul Tomalin, Dan McCulloch, Jacquetta May, Catherine Tregenna, Noel Clarke
RRP £54.99

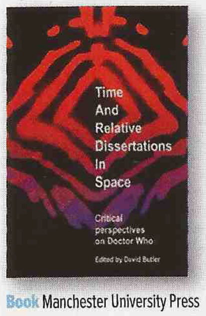
THIS SEVEN-DISC DVD BOX SET retains all features from the series' original release (including deleted scenes, episode guides and featurettes), and adds 5.1 surround sound, the complete series of BBC Three's *Torchwood Declassified*, and 13 cast and crew commentaries.

Despite a long gestation period in the minds of its producers (Julie Gardner pinpoints Russell T Davies discussing the idea for an adult fantasy series in 2004 during the production of *Casanova*), it's clear from the new material that *Torchwood* came to the screen still finding its way. Questions such as "What do we mean by 'adult'?", "How violent are we going?" and "How much sex do we show?" permeate discussions of its early episodes, which might help to explain some of the series' initial unevenness. Looking at Episode 1, Davies reveals how some scenes were re-shot because they were either too slick or not slick enough, while co-producer and writer Chris Chibnall considers Episode 2's sex gas monster tale the most "tonally ambiguous" in terms of its lead characters' reactions and the jokey dialogue. No matter. The creative team can be justly proud of *Torchwood* and the series it grew into.

The Torchwood team try to find their way...

Barrowman fans may be disappointed that his commentary duties don't start until Episode 12, and the HD chat seems a little pointless on what are still standard format DVDs, but overall, this is a fine box set of a fine series. **VB**

Time and Relative Dissertations in Space



Book Manchester University Press
Edited by David Butler
RRP £15.99

LAST YEAR I WAS DELIGHTED to praise an academic work on *Doctor Who* in the form of *Inside the TARDIS*, and as 2007 draws to a close I'm happy to say that I can similarly recommend this new publication to a non-academic audience. Subtitled 'Critical Perspectives on *Doctor Who*', this is a collection of 17 essays about the series stemming from a university event held in July 2004... plus a rather wonderful and engaging afterword by *Doctor Who* novel writer Paul Magrs.

All bar a couple of essays are very accessible, for even if they use Media Studies Speak, the relevant terminology is effectively explained. This allows for some interesting new perspectives on old material. Editor David Butler gets things off to a sound start by revealing the results of showing *An Unearthly Child* (the very first episode from 1963) and the 1996 *Doctor Who* TV Movie to an audience of students who had largely never seen the series... and discovering that they felt neither automatically fell into the category of 'science-fiction'.

Ian Potter presents the best explanation of how 1960s technology shaped the series, Lance Parkin gives a refreshing view over contentious canonicity, Andy Murray estimates writer Robert Holmes' impact on the *Doctor Who* world, and Matthew Kilburn presents an informative comparison between *The Highlanders* and Peter Watkins' imaginative BBC interpretation of *Culloden*. Other submissions study the 'televisuality' of *Doctor Who* audio CDs, the role played by incidental music, and the issue of authorship. Minor excesses of academic bafflegab are happily forgiven by this non-academic reader because of the overall standard of the work. **AP**

The Mind's Eye

Audio Drama Big Finish
Starring Peter Davison, Nicola Bryant, Caroline Morris
Written by Colin Brake **RRP** £14.99

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER DAVISON & NICOLA BRYANT in
THE MIND'S EYE
by COLIN BRAKE
THE AUDIO ADVENTURES OF DOCTOR WHO
featuring OWEN TEALE and REBECCA FRONT with CAROLINE MORRIS as ERIMEM
BIG
FULL CAST AUDIO DRAMA

IF I WERE THE FIFTH DOCTOR, I MIGHT be a bit more wary of stumbling blithely into weird alien jungles given that they're usually the recipe for some seriously mind-bending experiences. Failing to learn from experience, *The Mind's Eye* opens with said Doctor staggering from the bushes in a confused state having lost both his friends, Peri and Erimem, and his senses somewhere in the foliage. Emerging from the bushes, he runs into the arms of an Earth survey expedition member, who promptly shoots him.

While the Doctor comes round in the survey team headquarters and meets the expedition's leaders, Peri is apparently trapped in her own domestic hell. Perhaps appropriately, it resembles something from one of those American soap operas from the 1980s. Struggling with a recalcitrant stepson and an oblivious boyfriend, Peri has to battle the twin evils of extra-marital affairs and sudden life-threatening illnesses as she seeks to achieve wedded bliss. Erimem's experiences, meanwhile, on the colony world of New Cairo seem like an attempt to make sense of the bizarre worlds the Doctor has shown her, by imposing a Pharaonic style of government to bring order to the chaos. Unfortunately, though, the natives are revolting, and Erimem's crown is slipping.

By splitting the narrative between these three story strands, writer Colin Brake makes sure that the slight plot of *The Mind's Eye* goes a long way. He also introduces a race against the clock as the Doctor struggles to snap his companions out of their plant-induced comas before they are permanently bound to the alien planet – and if they die in their dreamworld then they will also expire in reality. Throwing in the added complications of galactic drug regulators, money-hungry explorers and animals driven into a rage by the plants, feels like over-egging things a little, particularly as this story is only three episodes long. That's a pity, because while the Doctor's adventures in the human base are pretty standard, though enlivened by Rebecca Front and Owen Teale as the villainous surveyors, Erimem's dream helps us to understand how she sees her adventures; and there's more mileage in Peri's relationship with her stepson, played by *Human Nature*'s Thomas Brodie-Sangster, and how she might view her future after the Doctor.

For all that, *The Mind's Eye* is still entertaining stuff that is scrupulously fair in giving the three lead characters an equal share of the action. Like *Absolution*, it ends on a cliffhanger that leaves the audience wondering what the future holds for this TARDIS crew.

Also featured on this release is the one-part *Mission of the Viyrans*. Peri takes centre stage in a story where she is confronted by a whole settlement of people who start mutating into clones of herself. Deliberately baffling, like a half-heard conversation, *Mission of the Viyrans* doesn't come together until a post-credits coda in which the Viyrans explain their mission to Peri, and her part in it. Sadly, the preceding episode stopped being intriguing and started to become annoying by the time the explanation arrived; and unlike *Blink*, there's no compulsion to go back and test whether the story makes sense; rather there's a sense of relief. **MM**

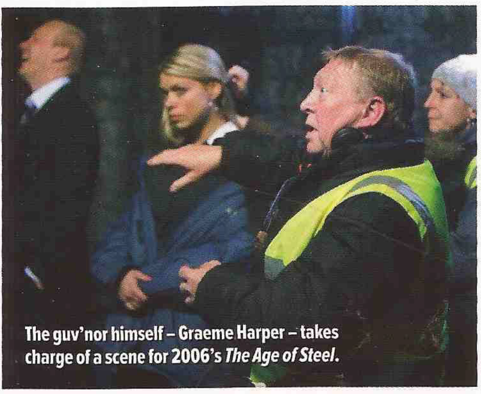
> **'By splitting the narrative into three story strands, the plot goes a long way.'**

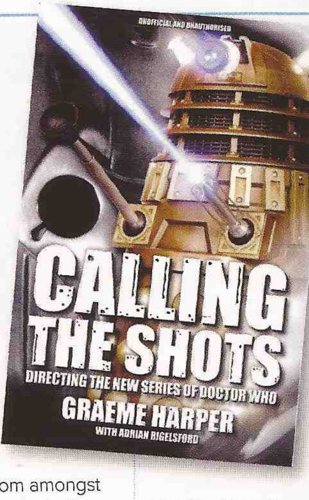
Calling the Shots

Book Reynolds and Hearn
Written by Graeme Harper with Adrian Rigelsford
232 pages plus 8-page photo section **RRP** £14.99

IN *CALLING THE SHOTS*, DIRECTOR Graeme Harper talks the reader through the day-by-day recording of his six episodes of the reincarnated *Doctor Who* (*Rise of the Cybermen*, *The Age of Steel*, *Army of Ghosts*, *Doomsday*, *42* and *Utopia*), prefacing this rich and evocative account with an overview of the director's role in the pre-production process.

The sheer energy which one associates with Graeme Harper flows out of the text. He's a man who clearly commands respect and brings out the best in people, and the camaraderie of the crew which makes *Doctor Who* the best show on television glows throughout the writer's reminiscences. People who have previously been merely names on the closing roller captions burst into vivid reality off the page, while from amongst the cast, fluffs and off-camera jokes have been preserved for posterity. Graeme also lovingly explains his craft – what he wanted in a certain shot or why he executed a particular scene in a specific way.


The guv'nor himself – Graeme Harper – takes charge of a scene for 2006's *The Age of Steel*.

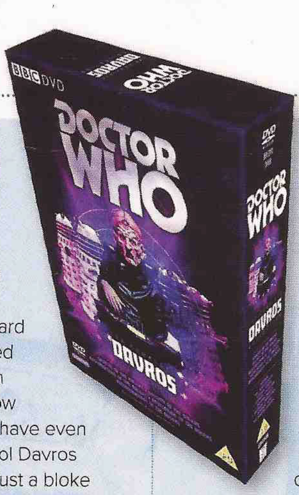

UNOFFICIAL AND UNAUTHORISED
CALLING THE SHOTS
DIRECTING THE NEW SERIES OF DOCTOR WHO
GRAEME HARPER
WITH ADRIAN RIGELSFORD

The finished book is so enjoyable that it seems churlish to criticise it; however the aside to 1993's proposed (and ultimately abandoned) anniversary story *The Dark Dimension* didn't really add much to the text; and while the comparison of production methods across 40 years between current *Doctor Who* and Graeme's experience in a junior capacity on *The Power of the Daleks* was interesting, it was frustratingly brief. Furthermore, some of the 'dateline' headings refer to incidents that, disappointingly, are not followed up in Graeme's text. But to my mind, the only major omission is the lack of coverage of John Simm's portrayal of the Master. After Graeme's wonderful description of working with Derek Jacobi, I was hoping for something similar about the character's successor; alas, here the book falls short.

These minor niggles aside, this is a brilliant new format for telling the story of the making of *Doctor Who*, and I'm astounded that nobody has attempted to do something this detailed for the specialist market before. **AP**

The Davros DVD box set

DVD box set 2entertain
Starring Michael Wisher, David Gooderson, Terry Molloy **RRP** £99.99



AYE, DAVROS. STUDDED AROUND this eight-disc box set are a few new gems to tempt the magpie fan of *Doctor Who*'s Hitler-meets-Hawking villain.

First up, the newly-refurbished *Remembrance of the Daleks* Special Edition includes two celebratory extras, *Remembrances* and *Back to School*. The former illuminates just how playfully referential this serial was, both to itself and to contemporaneous events, whereas the latter features plenty of out-takes to demonstrate the sheer danger of working on such a stunt-heavy 1980s production. Sophie Aldred as Ace, particularly, is lucky not to now resemble Davros herself, having nearly set herself on fire with a rocket launcher in the line of duty.

An entire extra disc is devoted to the documentary feature *Davros Connections* – an attempt to trace the entire chronology of the character which takes a cue or two from its similarly-named BBC One cousins, at least in terms of approach. Where it differs, however, is in its overly-earnest treatment of the source material. Director Brendan Sheppard seems to have assembled a class of graduates from the University of Highbrow whose contributions will have even the most dyed-in-the-wool Davros devotee screaming "It's just a bloke in a rubber mask!" Would dropping a couple of "armless"-style jokes in here or there have hurt? And, given the documentary's dependency on audio adventures (which are themselves of contentious canonicity), what of Davros in other media? Appearances in the **DWM** comic strip, novels and theatre are never touched upon, not even to be dismissed and could easily have leant the narrative a more comprehensive conclusion.

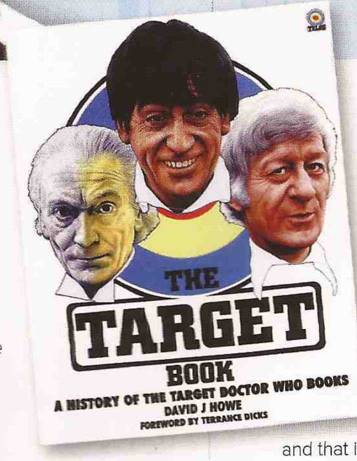
There are still some very good new digital effects to enjoy (by 3D rendering wizards Rob Semenoff and Daniel Reed), particularly the Mark I travel machine and Davros himself, lipsynched to previously recorded Big Finish audio stories.

Of the eight of those included in the set, only *The Davros Mission* is exclusive and it does little to complement the company's previous efforts. (Indeed, it seems to explicitly contradict the events of Big Finish's 2005 story *The Juggernauts*, which is ironic given the attempts elsewhere on the set to paint a picture of one seamless continuity between the Davros stories across various media.) Miranda Raison – who appeared on screen as Tallulah in last year's *Daleks in Manhattan/Evolution of the Daleks* – reprises her dour *Spooks* form as a Thal spy, but does little to fill the Doctor-shaped hole in the story. At times, she sounds so drained, you'd think the recording itself was in black and white. Terry Molloy at least shines, imbuing Davros with an almost Masterly hypnotic power, which makes it a real shame that none of the audios work on a standard CD player (though the DVD subtitles are a welcome addition).

Naturally, the real problem with completist archive sets like this one is that they don't remain definitive for terribly long. Surely a villain as tenacious as the Daleks' creator cannot remain dormant for much longer. Who knows, maybe in amongst this tapestry of box set extras are woven the clues that will inform Davros' next resurrection? Whatever shape that may take... **SB**

The Target Book

Softcover book Telos Publishing
Written by David J Howe **Foreword** Terrance Dicks
178 pages **RRP** £19.99


TELOS
THE
TARGET
BOOK
A HISTORY OF THE TARGET DOCTOR WHO BOOKS
DAVID J HOWE
FOREWORD BY TERRANCE DICKS

'NO CHARACTERISATION, DESCRIPTION or realistic dialogue" is how *The Times Literary Supplement* described Target's first run of *Doctor Who* novelisations in 1974. But Target Books became a publishing phenomenon. In the early 1990s, range editor Peter Darvill-Evans calculated worldwide sales at eight million. Later, more accurate figures put it nearer 13 million.

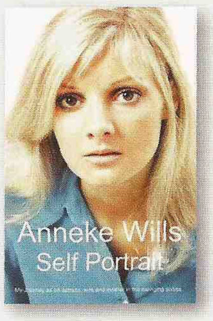
David J Howe's lavishly illustrated history looks at the *Doctor Who* range on three main fronts: the cover art, the authors who wrote the books, and the ups and downs of the publishing houses involved in their production. Howe suggests Target's novelisations are as synonymous with the programme as the title music and the TARDIS, and this book shows that they were equally important to their publisher. The popularity of the *Doctor Who* books was such that by the early 1990s, a monthly release was built into the company's overall budget – a factor that had heavy implications when the number of potential novelisations started to run out.

Of course, much of the book's interest comes from discovering the decisions that shaped the range, such as the original plan to use photographs on the cover until Jon Pertwee asked "How much?", and how artist Chris Achilleos, whose dramatic graphic style arguably gave the books some of their most striking covers, was only contacted after *Radio Times* artist Frank Bellamy had turned the offer down. A 1974 adaptation of *The Ambassadors of Death*, possibly written by Malcolm Hulke, and Terrance Dicks' novelisations of *The Power of the Daleks* and *The Evil of the Daleks*, scheduled for 1979, plus a wealth of concept sketches and unseen cover art (many better than the used versions) also provide some fascinating 'What if?'s.

Howe's diligent efforts to chart the books' critical reception can be a bit repetitive, however. After the *Times* review, most of the reaction comes from the contemporary fan press which views the books written by Terrance Dicks (and almost anyone else) as poor, and only the Ian Marter ones as excellent. Print-run information can be a bit scant too. We are told that the original three titles – *The Daleks*, *The Zarbi* and *The Crusaders* – had initial print-runs of 20,000 each, and that in 1985, *Marco Polo* and *The Myth Makers* received the honour of having highest first edition print-run at 65,000 copies. But what about famously hard to find titles such as 1988's *The Wheel in Space* and *The* (first) *Doctor Who Monster Book*, credited as Target's most popular factual title?

In the main, though, this is a thoroughly enjoyable book, and awash with nice touches: the OTT Target-style chapter titles – *Prisoners of Success, etc* – and the many "Vwoorp! Vwoorp!" examples, highlighting the various ways that authors have fought to describe the sound of the TARDIS' materialisation. Perhaps proving Howe's point that Target books hold a special place in fans' hearts, this reader devoured the book in a single sitting. **VB** DWM

Self Portrait



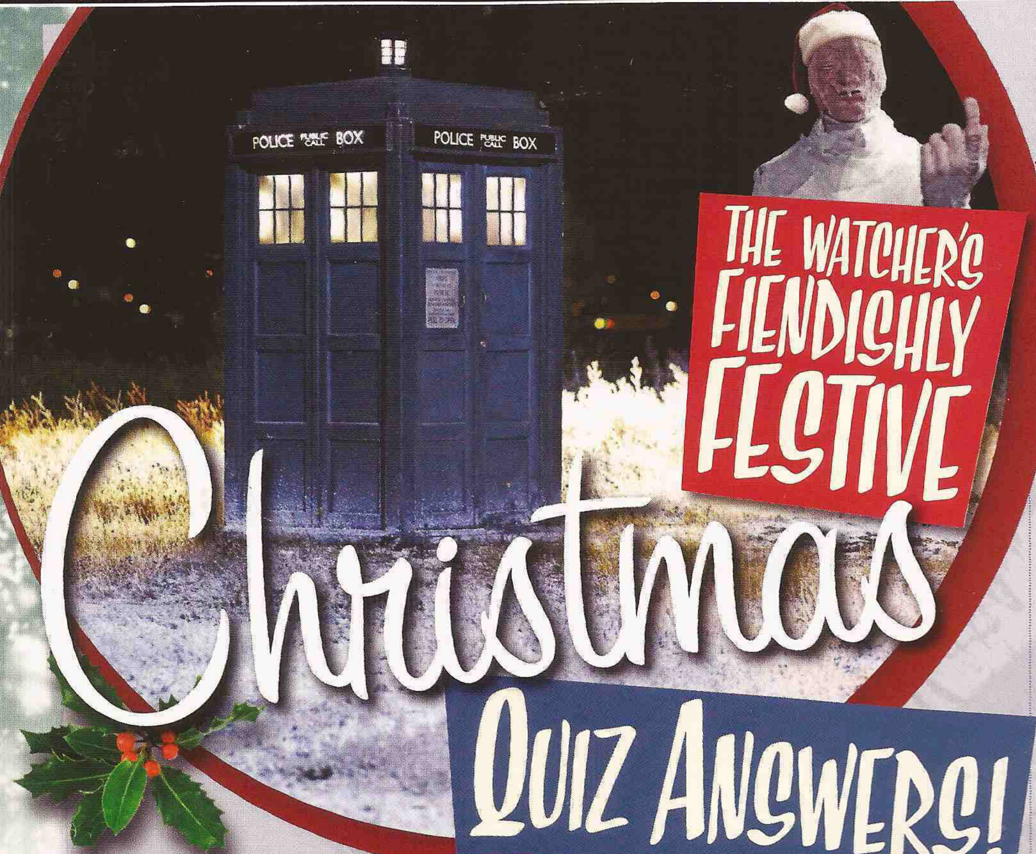
Book Hirst Books Ltd
Written by Anneke Wills
RRP £11.99

1960S *DOCTOR WHO* COMPANION Anneke Wills, who played Polly alongside William Hartnell and Patrick Troughton's Doctors, was first persuaded to write her autobiography at a 2006 *Doctor Who* convention. Since then, she's been in two minds about the idea, first thinking "I've got great stories to tell" but then "Who am I to put pen to paper?" Who Wills actually turns out to be is someone who's both extraordinary and resilient.

Born of a Dutch mother and an English Baron, Wills' life seems equally cursed and blessed. Despite the war years and hardship of the 1940s in general, her childhood, living in country cottages, seems idyllic, and fortuitous acquaintances seem to leap off every other page. But there is also her parents' divorce; a wicked stepfather figure who once beat her until she fell unconscious; and an abortion at 18 (the father being entertainer Anthony Newley, with whom she would later have a daughter).

Her casting as companion Polly is preceded by some high-profile swinging sixties hedonism – partying with Peter Cook and Dudley Moore, and watching blue movies with Michael Caine, as well as the birth of her son and her turbulent marriage to actor Michael Gough. Despite a story-by-story approach, the *Doctor Who* material comes and goes quite quickly, and there isn't much that any long-term fan of the series wouldn't already know. Hartnell is difficult, Troughton lovely, although the former's short temper isn't overplayed as much as it has been in the past.

None of this really matters, however. Wills' writing is honest and captivating, and has enough high-profile names and drama to make each chapter an eye-opener. Intended to be a two-part autobiography, occasional flash-forwards promise Volume Two will be just as fascinating. **VB**



THE WATCHER'S FIENDISHLY FESTIVE Christmas QUIZ ANSWERS!

The results of last issue's quiz. How did you do?

CONNECTIONS...

1 They've all visited the Moon.

2 They've all visited the Empire State Building.

3 They've all parked invisible spaceships on Earth.

4 Both were played by young competition-winners: in 1976 seven-year-old Anthony Frieze, who had won a trip to the *Doctor Who* studio in a Design-A-Monster competition run by the BBC's *Doctor Who* Exhibitions, became one of the voices of Xoanon in *The Face of Evil*; and 30 years later, nine-year-old John Bell won the 2006 *Blue Peter* competition to play the role of Creet in *Utopia*.

5 They all have birds' names: Finch (*School Reunion*); Crane (*Rise of the Cybermen/The Age of Steel*); Magpie (*The Idiot's Lantern*); Vivien Rook (*The Sound of Drums*); Sally Sparrow and Kathy Nightingale (*Blink*).

BRIEF ENCOUNTERS

6 *Smith and Jones*

7 *The Lazarus Experiment*

8 *The Girl in the Fireplace*

9 *Smith and Jones*

10 *Gridlock*

POP'S THE QUESTION

11 *School Reunion*

12 *Smith and Jones*

13 *Love & Monsters*

14 *Rise of the Cybermen*

15 *The Sound of Drums*

QUOTE, UNQUOATE

16 *Tooth And Claw* ('tim'rous beastie').

17 *The Shakespeare Code* ('Rage, rage against the dying of the light').

18 *The Lazarus Experiment* (and for the bonus point, *The Waste Land* is quoted by the Megaphone Man in 1983's *Snakedance*: 'I will show you fear in a handful of dust').

19 *Gridlock* (and for the bonus point, *Abide With Me* is quoted by Hindle in 1982's *Kinda:* 'Change and decay in all around I see').

20 'Brave new world'. It's from Shakespeare's *The Tempest* – although it later became the title of an Aldous Huxley novel, a David Essex song and a *Doctor Who* fanzine.

FAMOUS LAST WORDS

21 Dalek Sec (*Evolution of the Daleks*)

22 Erina Lessak (*42*)

23 Dolly Bailey (*The Shakespeare Code*)

24 Solomon (*Evolution of the Daleks*)

25 Florence Finnegan the Plasmavore (*Smith and Jones*)

FAMOUS FIRST WORDS

26 *School Reunion*

27 *New Earth*

28 *Love & Monsters*

29 *The Sound of Drums*

30 *The Runaway Bride*

VENUS INFERS...

31 *Inferno*

32 *The Time Monster*

33 *The Dæmons*

34 *The Shakespeare Code*

35 *The Green Death*

MARTHA'S ANAGRAMS

36 *The Underwater Menace*

37 *The War Machines*

38 *The Ambassadors of Death*

39 *The Lazarus Experiment*

40 *The Masque of Mandragora*

SOMETHING OLD, SOMETHING NEW

41 An arrow was shot into in its door (by one of the Queen's Guards in *The Shakespeare Code*, and by Lady Peinforte in *Silver Nemesis*).

42 They all asked whether Gallifrey was in Ireland (in *Human Nature*, *The Hand of Fear* and *The Invisible Enemy*).

43 Tegan in *The King's Demons*: when she steps out of the TARDIS in thirteenth-century England, the man we take to be King John muses "Can this be Lilith?"

44 Following Lynley's demise in *The Shakespeare Code*, the Doctor says "I've never seen a death like it," evidently forgetting Professor Kettering in *The Mind of Evil*, who died under very similar circumstances when his lungs filled with water in a dry room...

45 **(a)** The helmic regulator; **(b)** The gravitic anomaliser; **(c)** Zeus plugs.

AND FINALLY...

46 **(a)** *The Shakespeare Code*; **(b)** *Terror of the Zygons*; **(c)** *The Dæmons*; **(d)** *Smith and Jones*; **(e)** *Battlefield*; **(f)** *The Android Invasion*; **(g)** *The Reign of Terror*.

47 **(a)** *Ben* (Number 7 in 1972); **(b)** *Donna* (Number 2 in 1972); **(c)** *Victoria* (Number 33 in 1970); **(d)** *Sarah* (Number 24 in 1979); **(e)** *Zoe* (Number 47 in 1997).

48 **(a)** *The Five Doctors* (it's a pineapple); **(b)** *The Two Doctors* (it's a cucumber); **(c)** *The Talons of Weng-Chiang* (it's an orange); **(d)** *The Empty Child/ The Doctor Dances* (it's a banana); **(e)** *The Christmas Invasion* (it's a satsuma).

49 **(a)** In the TV drama *Recovery*, in which David Tennant and Sarah Parish played husband and wife Alan and Tricia Hamilton; **(b)** In the 2007 film *Hot Fuzz*, featuring Tim Barlow (*Destiny of the Daleks*), Jim Broadbent (*The Curse of Fatal Death*), Simon Pegg (*The Long Game*), Ron Cook (*The Idiot's Lantern*) and Anne Reid (*Smith and Jones*); **(c)** In the 2007 film *Pirates of the Caribbean: At World's End*, featuring Kevin McNally (*The Twin Dilemma*), David Bailie (*The Robots of Death*) and Jonathan Pryce (*The Curse of Fatal Death*); **(d)** In the 2007 film *The Last Legion*, featuring Owen Teale (*Vengeance on Varos / Torchwood: Countrycide*) and Thomas Sangster (*Human Nature/The Family of Blood*), with Excalibur designed for the film by veteran *Doctor Who* book illustrator Chris Achilleos; **(e)** In the Royal Shakespeare Company's 2007 production of *King Lear*, featuring Sylvester McCoy as the Fool, David Weston (*Warriors' Gate*) as the Gentleman, and William Gaunt (*Revelation of the Daleks*) as the gruesomely blinded Earl of Gloucester.

50 **(a)** *The Unquiet Dead*, *The Christmas Invasion* and *The Runaway Bride*; **(b)** *The Daleks' Master Plan: The Feast of Steven* (which, despite its title, features no scenes set on Boxing Day!), *K9 and Company*, *The Unquiet Dead*, *The Christmas Invasion* and *The Runaway Bride* (and for those who are wondering, the scripts for both *The Unquiet Dead* and *The Runaway Bride* specify that their respective farewell scenes take place just after midnight, so yes, it's Christmas Day – just). *Torchwood's Out of Time* features a scene of present-opening, but it's not specifically stated that it's Christmas Day; **(c)** *Doctor Who* (the 1996 TV Movie); **(d)** *The Daleks' Master Plan: Volcano* (in which the TARDIS lands after midnight on New Year's Day) and *Doctor Who* (the TV Movie). Happy New Year!

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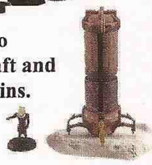

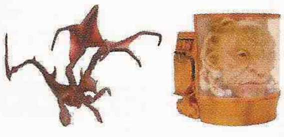

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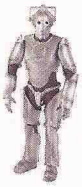

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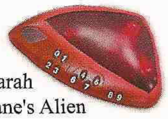

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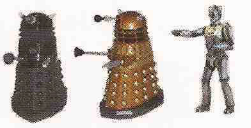

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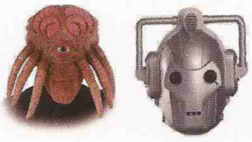

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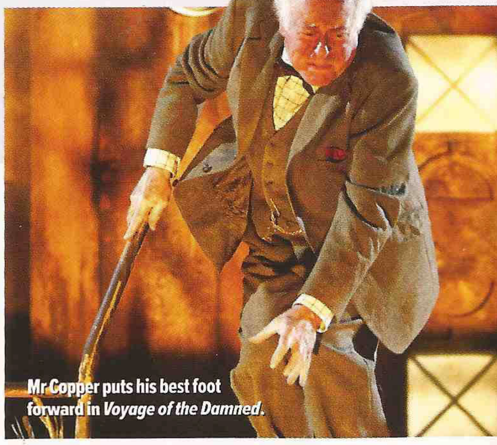
WHO ON EARTH IS...

He laments the loss of shorthand, but loves to make you laugh. It's all good banter.

Clive Swift



Mr Copper puts his best foot forward in *Voyage of the Damned*.

Hello, Clive. I'm recording this interview on tape, if that's okay.
"Don't you know shorthand?"

It's a dying art, isn't it? I find that Dictaphones are more reliable in interview situations. I want to quote what you say accurately.
"A lot of actors won't do interviews on tape."

I've never noticed that, in almost a decade of doing this job.
"I'm an actor. As soon as you switched that thing on, I'm performing. I think you'll find that proper journalists know shorthand."

I think you'll find that I'm not a proper journalist, in that case.
"Don't be silly. I'm quite aggrieved. Why should I do this? I'm not getting paid, am I? [Awkward silence] Well, get on with it!"

Right. Could you tell me a bit about your character in *Voyage of the Damned*?
"You don't need me to tell you that. Have you read the script? That's what I perform. *You* can tell them about my character. What a silly question."

To be honest, I just open interviews like that to make the person feel comfortable, as it's not too difficult to answer. It's not working, is it?
"I don't have anything to say."

I'll try another. What was your initial reaction to the script?
"Terrific."

What qualities do you think make a script terrific?
"What would *you* say? I'm sure we can agree. What ingredients do *you* admire?"

Fast, colourful scripts, but with proper emotion...
"On *Doctor Who*, this is? Well, I wouldn't know, cos I don't know any other *Doctor Who* scripts. But this chap Russell T Davies seems to be a phenomenon. He not only invents all these strange and wonderful creatures from God knows where, but he's managed to get in a lot of humour. Unfortunately, it's the Doctor who has most of the humour. Being a comic actor, I've missed not making a few jokes. However, one does one's job."

> **"It wasn't until we'd been filming for two weeks that I realised that Mr Copper is an alien!"**

Mr Copper's shaky grasp of Earth culture should get some laughs.
"Well, I've become a bit of an old fuddy-duddy, as it wasn't until we'd been filming for two weeks that I realised that Mr Copper is an alien! It's clever how they've got in all the trappings of the 1920s or whenever the *Titanic* was..."

It was in 1912.
"Fine, even earlier. I thought, if I'm an alien, should I have played the part in a different way? Nobody said that. it dawned rather slowly. It's quite sweet. Mr Copper is a very appealing character. He's much older than the rest of the gang, but he's brave, he's useful in the fight against our enemies... um, and he's rewarded in the end, so the writer likes him, and there's no reason why I shouldn't. When I did this 25 years ago [Clive appeared in 1985's *Revelation of the Daleks*, pictured below], it was a very different kettle of fish, although Jobel was a lovely part also. I had a very nice death, which I remember with pleasure."

Have you always wanted to act?
"I've always wanted to perform, which is slightly different. Having reached this enormously old age, and having done a great deal professionally, I now feel able to be myself. I'm happy talking as myself. I've got my own little cabaret show. Well, I say little, but I can do a whole evening. I do it with a young girl. I tell stories about my career. [Chats at length about his show] I call it *Richard Bucket Overflows*, because I'm rather fed up with people just thinking of me as Richard from [1990s BBC sitcom] *Keeping Up Appearances*, which they often do."

Do people shout 'Richard' at you in the street?
"Sometimes. I tell them to f*** off."

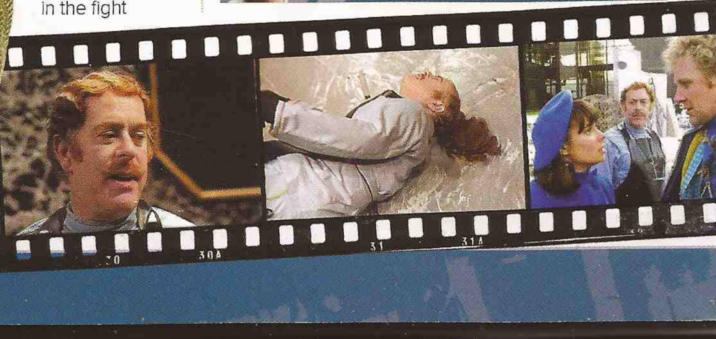
Right. One final question...
"I think that's more than enough, isn't it? How many pages are you going to have on Mr Copper?"

Well, I was just going to ask...
"There's no reason why I should talk to you at all, so you shouldn't push it. I'm sure you'll write something very nice. [Stony silence] I know that you all think that this is a big world, this *Who* business. But it isn't. There are much bigger things than this."

Maybe, but it means a lot to a great many of us.
"Yeah, yeah. Goodbye." DWM

Clive Swift was talking to Benjamin Cook.

NEXT ISSUE: We talk spaceships with Blue's **DUNCAN JAMES**



NEXT TIME...

DOCTOR • WHO
MAGAZINE

Into 2008...

The New Year brings with it a whole host of new features, interviews and previews for **DWM**! Join us in four weeks' time, when the countdown for the new series begins in earnest! Here's a sneaky glimpse of the exclusives to look forward to next time...

GREENHORN GOSSIP

The Lazarus Experiment's writer Stephen Greenhorn chats candidly to **DWM** about what his new story will mean for the Doctor and Donna...

MARTHA ON THE MOVE

DWM talks to actress Freema Aygeman about Martha Jones' move to *Torchwood* and her imminent return to *Doctor Who*! Find out how the Doctor's former companion has changed since *Last of the Time Lords*, and what Martha will make of the Doctor's new companion, Donna – not to mention those Sontarans...

UP FROM THE DEEP

The Fact of Fiction fishes a manky Myrka from the murky depths as **DWM** examines *Warriors of the Deep* and asks if there should have been another way...

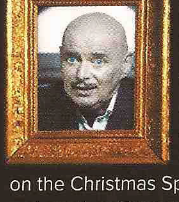
WHO WATCHES THE WATCHERS?

The Time Team continue their quest to watch every *Doctor Who* story in order, from the start! Things turn nasty when Jac, Clay, Richard and Peter view the voyeurs in *Vengeance on Varos*...

MONSTER MASH

The Doctor and Martha find themselves in a horrific situation in Part Two of our new comic strip, *Universal Monsters*, written by Ian Edgington and with art by Adrian Salmon.

AND THAT'S NOT ALL...



Russell T Davies shares more backstage secrets in *Production Notes*; *Voyage of the Damned* is spotlighted in *The DWM Review*; the latest casting news in *Gallifrey Guardian*; your views on the Christmas Special in *Galaxy Forum*; and another *Doctor Who* celeb is forced to answer questions plucked *Out of the TARDIS*. Plus *You Are Not Alone*, *Who On Earth Is*, *The Time Meddler* DVD preview, and much more!

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